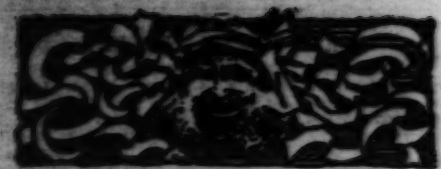


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS.



Photo by Willard Newell, New York. Copyright, 1901.

GRACE TURNER.





The spirit reporter sent up his card by a wraith bell boy, who answered the door at the Spook's Home for Historical Heroes, and in a few moments the ghost of Don Cesar De Bana came fluttering down through the clouds.

"I hope I am not interrupting you?" said the reporter.

"Blame my soul, not at all!" said Don Cesar, early: "I was just having a friendly game of cards with Richard Carvel. I only got back from New York yesterday! I have to be on earth a great deal of late on account of the number of dramatizations of me that are going on."

"It keeps you busy, then?" said the reporter.

"Busy? Well, I should say so! I've been working overtime for the last four weeks, evenings and matinees! Broadway isn't so bad, but they have me over on Third Avenue, and I can tell you it's tough trying to distinguish myself around between three actors, six nights and two matinees. It's wearing me out. Yesterday I heard that an amateur society in Brooklyn was going to put me on. Think of that!"

"Still, it takes you up."

"Oh, yes; but you know when a spirit has been at rest for such a long time he gets sort of used to it. Then one revival of a play is a quite sufficient call upon a ghost without having three at the same time. That's the trouble. I can't possibly spend the entire time with any one actor. I'll alternate one part of a scene, and the first thing you know I must be off to help the other chap along. You know, whatever my enemies have said against me, they can't say I wasn't a good actor."

He gave a snickling laugh and executed a few graceful dance steps. Then he stood with his arms akimbo and continued ruefully:

"Think of a retired and pensioned ghost like myself having to take up singing and dancing and fencing again. You see these accomplishments have improved so since my time that I had to get some of the new wrinkles. Modern audiences won't stand for an old hero who isn't thoroughly up to date."

"You certainly have grown popular," said the spirit reporter; "you almost threaten to become a cult, like Omar Khayyam."

"For old time's sake," said Don Cesar; "I wonder when he is? He was refused admission here. There was something the matter with his references. I believe."

"And yet you get in," said the reporter in surprise.

"Oh, I became very conspicuous and respectable before I died. You see the Countess was a very dry tempered woman, and I got quite settled down after our marriage."

"When I was on earth," he said, sadly, "I never took life seriously. Life, death, even matrimony, didn't matter very much. But I am saying up for it now, I can assure you."

"You see a spirit cannot rest in quiet when he is on earth in dramatized form. He's kept busy trying to outdo the actors who are portraying him, so that the public won't get a false impression of him. Now I wonder what New Yorkers really think of me?"

"Perhaps they don't understand you," said the reporter. "You should have remained in opera. People don't have to understand opera."

"That's a fact," said Don Cesar, beginning to beam an air from Maritana; "there is a good deal of the song and dance in my nature. I don't begin to enjoy the performances on earth till the scene where I lead the choros in the ball scene. But I should like to know what my audience think of me."

"They think you are a very much misrepresented young man," said the reporter.

"As for the matinees," said the ghost, "I might just as well stay up here. No one considers me. It's the actors the girls go to see. If I could go back in reality and stand on the stage before them, those modern women wouldn't like me at all."

"Oh, I don't know," said the reporter politely.

A good-looking ghost floated by and waved his fingers airily toward Don Cesar in a cowboy salute.

"Isn't he a dream?" said Don Cesar, with a touch of satire in his voice. "He's putting on more side since he's been produced on earth than any of us. He's the cheekiest ghost of the lot."

"Who is he?" asked the reporter.

"Why, Villon, of course. He was a good deal of a tramp in his day, but now that he's been reconstructed and given some character he's trying to act as though he were really that sort of a fellow. He is what you might call a rehabilitated ghost. Give a dog a bad name and hang him. Give him a good one and ten to one he will try to live up to it."

"It is funny to see how he has improved," murmured Don Cesar reflectively. "He used to take no interest in being dead. He just moped about—an ordinary, no account spook. Then he had to begin going to rehearsals in the rose garden."

"You mean the Garden Theatre," said the reporter.

"No, I don't. I mean the rose garden, where he sings and plays a lute and makes love. After two or three visits to earth he

came back with the scent of the roses in his hair and practiced the scales every morning before breakfast as he could sing. Then he began to talk in blank verse and float around on the clouds at night with his eyes on the stars. Good society has been the making of him. He's what you might call a well-groomed ghost now. He's getting to be quite clubby."

"That's something your critics on earth don't understand. When they see a historical hero on the stage who seems better than he ought to be, they say: 'Not a bit like it. He was a vagabond. This man makes him a dude.' They don't know what they're talking about. A spirit doesn't stand still. He goes on improving and progressing, or else he retrogrades. Why, my boy, you don't begin to learn things till you die. When we are called down to animate an actor the audience gets the spirit improved by a century or two of progress. Or else a ghost degenerates like Villon. But the minute he found himself among the roses and the poetry and the music and all that—*blif!*—he made a new ghost of himself!"

"That's an interesting idea," said the reporter.

"Yes, isn't it?"

"But Villon is going to have a terrible far one of these days when he realizes that it's the actor and not the ghost that the matinee girls—that's what you call 'em, isn't it?—are calling before the curtain for the seventeenth time. He's sensitive, and has a bad temper, and I can imagine how he will act."

"But, really, we historical heroes are going to hold a mass meeting to protest against the treatment we receive at the afternoon performances. You see we spirits have to stand together. We are very chummy, in fact. But we have our acts. There's Lovelace—poor old chap!—and Carvel and myself—we go everywhere together. Then the Shakespearean crowd are very friendly."

"But you are the most popular dramatic ghost?"

"Well, Juliet and I are about even."

"Don't you think the costume of Don Cesar strikes the dramatic fancy more than the character?"

"I beg your pardon?" said the ghost stiffly.

"I mean, what do you think of the costume?"

Don Cesar's ghost chuckled. "What is the costume? That's the question," he said. "In one theatre I look like a bear and in the other I resemble an antique rug."

"Which is the right one?" asked the reporter.

"Neither," said Don Cesar; "but I like the rug effect best. It's more cheerful."

"But to a noble soul like yours—" began the reporter.

"Ah, that's the humiliating part of it," interrupted the ghost; "I wasn't really a noble character, you know. The playwrights have been giving me a reputation that I don't deserve. Even up here in Spookdom I am considered quite a rake. David Harum and Elton Holden won't recognize me."

Don Cesar roared with merriment, which he checked to low with a sweeping flourish of his hat to two lady ghosts that floated by together, whispering bitterly.

"Too bad! Too bad!" he said; "poor girls! how sorry I am for them!"

"What's the matter with them?"

"Don't you recognize them? Well, no wonder, if you've been on earth. The dark-haired one is Maritana and the slim, ethereal creature is Isoult. They've been doing the matinees."

"Both are very beautiful. The Countess particularly so."

"Ah, my boy, you should have seen her when she was on earth!" exclaimed Don Cesar, enthusiastically; "such eyes! such lips! such spirit and fire! She was all eyes!"

"I can believe you," assented the reporter, glad to notice that Don Cesar was getting back to his regular form.

"She was a wild, untamed thing at first, but by the time she was tame she began to tame me. Ah, that would make an interesting comedy. They might call it 'Don Cesar's Reform.'"

He laughed again merrily and kissed his hand to two ladies, who sat on a fire escape looking at the sunset.

"Charming girls!" he said.

"May I ask who?" said the spirit reporter, pointing his pencil over his notebook inquiringly.

"The end one is Alice of Vincennes and the sweet one is Janice Meredith. They have been together very often, and they love to sit out on the fire escape. They say it makes them feel modern."

"Don't they find the rehearsals fatiguing?"

"Well, you can search me," answered Don Cesar. "You see, I'm not on their visiting list. Carvel calls once in a while. Those Revolutionary chappies are all so blooming respectable! That is, they were supposed to be. The truth of it is they were never found out. We get to understand life so much better after we are dead."

"They don't give you the credit for any epigrams in the plays," said the reporter.

"You forget that magnificent sentence that I speak when I am told that I have but two hours to live. 'Life is so short,' I say. That's not such a bad line."

Don Cesar roared again with ghostly laughter. A sad looking spirit walked by reading a book and looked up and nodded shortly at Don Cesar. "That's Lovelace," he said; "he's a handsome devil for a ghost, but he's terribly glib at times. He's down on his luck, just now."

"You are something of a looker yourself," said the reporter politely.

"A man don't appear to his best advantage as a ghost," said Don Cesar deprecatingly. "We miss our bodies a lot. The only good looking spooks are those with the intensely developed spiritual nature on earth. Look at Maritana. She is a commonplace ghost, but she was a corker as a girl. Sometimes a very ugly woman is quite a belle up here with us."

"Do you intend to continue your excursions to the earth?" asked the reporter.

"Well, it's like this. There is to be a meeting of the Spook's Labor Union very soon, and the historical heroes have resolved to strike in a body against any further exploitation of their affairs in plays. Our lives, you see, were quite stirring, and if this sort of thing keeps on, why, we'll get so rest. I'm the most hard-working ghost of the lot just now, and there are a lot of the other spirits who are simply lazy."

"Once a year, about Christmas time, they walk in country houses or rattle the doors in some old mansion and nothing more is expected of them. No one dramatizes them."

Oh, no! Because they were just as idle when they were alive as they are now. But we fellows that did things keep stirring. You can't lay us, no matter what you do. But when it comes to an epidemic of one hero like myself it's asking too much. I'm not as lively as I used to be."

"Which Don Cesar—I mean your stage representatives—do you think is the best?"

Don Cesar eyed the reporter with a smile. "What lovely weather we're having, don't you think, for this time of year?" he said.

#### THE MATINEE GIRL.

#### GRACE TURNER.

Grace Turner, although an American girl, was born in Munich, Bavaria, where at the time her father was attending the art schools of that city. At a very early age Miss Turner displayed a well developed penchant for theatricals. Her debut occurred at the Dearborn Theatre, Chicago. Later she joined Willard Newell, who was at the time starring in Cyrano de Bergerac, and in her interpretation of the character of Roxane she earned praise from the press wherever she appeared.

Mr. Newell's stock company later claimed Miss Turner as a member, and she scored hits in the roles of Is in The Clemenceau Case, Constance in The Three Guardsmen, Annette in The Belle, Susan in The Operator, and Lady Ellmore in Chatterton.

This season Miss Turner originated the role of Mercy Fisher in The Penitent, Lawrence Mason's dramatization of Hall Caine's novel, The Son of Hagar, which was produced in September at the Park Theatre, Boston. Miss Turner's pathetic and human rendering of Mercy won for her generous praise from the Boston press. Her widely varied list of characters bears out the statement that she is a thorough actress. She has a delightfully artistic temperament and is an amateur photographer. With the brush and pastel she is unusually clever, and as a modeler she has made marked progress, and more is expected of her by her many friends in and out of the profession.

An excellent portrait of Miss Turner appears on the first page of this issue of The Mirror.

#### AN ACTOR M.D.

The Madeline of Fort Reno company enjoys a luxury that not many other theatrical organizations can boast of. It is that of having a graduated physician in the cast. The physician is Thomas Bernley, who acts under a non de plume. Dr. Bernley applied for a position in the company early last summer but said nothing about his medical education. Now that he has proven his worth as an actor he does not hesitate to show his diploma. When asked why he does not adopt his medical profession instead of Theopha, he said: "I made up my mind, upon leaving the college of medicine, that before I settled down to establish a practice I would devote a season traveling, and not having sufficient income to carry out this object it occurred to me to join some theatrical company. I had been before the footlights on many occasions prior to entering college. Each city I visit I make it a rule to visit the leading hospitals and colleges of medicine, and thereby obtain much knowledge. I find that I am a valuable acquisition in case of sickness among the members of the company."

#### DEATH OF ARIEL BARNEY.

Ariel Barney, for fifteen years a prominent manager, died at his summer home, Oquet, Mass., on the night of Oct. 15. Death was due to consumption, that developed from an attack of pneumonia. Mr. Barney had been in ill-health for some time, and for this reason had not engaged in management this season. The severe illness that caused his death began six weeks ago. Mr. Barney sustained several hemorrhages and had all the symptoms of consumption. Specialists from Boston were called to attend him. Recently he seemed to be improving, but on Tuesday evening his condition became suddenly worse and he died at midnight.

Mr. Barney was about forty-two years old. His early life was spent in Cleveland, where he engaged in newspaper work. In 1888 he came to New York City and entered the theatrical world, his first engagement being on Daniel Frohman's business staff. After this he was William Gillette's manager and subsequently with Haverly's Minstrels and Buffalo Bill's Wild West. After this he was connected with several other companies and then became manager for Julia Mariova, in which capacity he continued for a number of seasons. After serving in various enterprises Mr. Barney assumed in 1897 the management of Francis Wilson. He filled this position until the end of last season. Early in the summer he took the cottage at Oquet in which he died.

Mr. Barney was a quiet and reserved man, but always pleasant and cordial, and his popularity was limited only by his acquaintance. The news of his death caused a shock in this city, which he had visited only a few days before his illness. He leaves a wife and one child, a boy nine years old.

#### FRED SHIPMAN DRAWS THE LINE.

Fred Shipman, who is out with Shipman Brothers' company, starring Walker Whiteside, was pardonably astonished a few nights ago to find that his lithographs in front of a New England one-night stand theatre were covered by paper of a succeeding attraction at 7.50 p.m. of the evening of Mr. Whiteside's appearance. Mr. Shipman protested in vain and then drew the line by announcing that the curtain would not rise until his paper was shown on the boards outside the theatre. The local manager laughed, but he soon found that Mr. Shipman meant just what he said. Then, taking another tack, the local persons vowed that the billposters were all away and there was no one to put up Mr. Whiteside's paper. Mr. Shipman, averred that he didn't care whether the billposters or some one else posted the paper, but either it went up or the curtain did not. So he was treated to the unusual spectacle of the house manager and other local dignitaries tacking up Mr. Whiteside's lithographs in frantic haste and to the amazement of the incoming crowds. The Shipman Brothers' attraction next to visit this particular stand probably will not have the same trouble.

#### KING DODO II.

Henry W. Savage will have two companies playing King Dodo later in the season. The second company will commence a tour about the middle of December.

Caleb Swan in Tennessee's Pardner. Who? ..



David W. Waring

"Am I a date?"



Musical voices expressed in this city 14-15. Maurice Green of Grand Opera, Victor Herbert's Operetta, "The Sign of the Cross," and the other musical comedies filling all the stages with music. The Opera co. appeared at the City Convention Hall 14-15. In Forest, California, Kama, Anderson, Campbell, and the other great stars were all in fine voice and delighted large audiences.

Conventioneers had its ice headed and which performance at the York 14 and still delighting the audiences nightly, and will continue to do so until Nov. 4, when the Castle Square Opera co. comes for an extra attraction.

The Royal Lilliputians in their entertaining spectacular comedy, The Merry Tramps, were liberally patronized at the Forum 14-15. The little folks were clever and were well received. Lewis Morrison in Forest 15-16.

A Trip to Buffalo, at the Academy, continued to draw well up to and of the season 14. Another picture of President McKinley's last days at the White House, and of the funeral ceremonies at Washington and Canton were an added attraction 14-15. John B.



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## EVA TAYLOR

LEADING WOMAN. Castle Square Theatre, Boston, Mass.

PUDD'NHEAD WILSON.-The hit of the performance was the story of Miss Taylor, who has never before shown in this theatre that she possessed such dramatic power. She has been playing leading parts here for several months, when for she is cast in a character which is by no means the most important in the play and by her acting proves that she is on

titled to far higher rank as an actress than has yet been accorded her. The management make a mistake in announcing the play for one week only. It should be given longer so that our playgoers could really get a taste of Miss Taylor's quality.-Boston "TRANS-SCRIPT," October 15, 1901.

## De Witt Clinton

LEADING MAN. Hopkins' New Stock Co., Memphis, Tenn.

RICHELIEU.-From a spectacular point of view there is a great deal to be said of the production. In the palmy days with greater actors in the title-role the play was never more expertly staged. The best acting in the revival of this great play is done by Mr. Clinton and . . . this is especially true of Mr.

Clinton in the role of De Witt Clinton. The value of his acting has not been more consistently shown this season. His character was admirably rendered, and while not losing his identity entirely he was very much the Frenchman, the lover, and the man of the sword.-COMMERCIAL APPEAL.

## SYDNEY AYRES

FOREPAUGH STOCK COMPANY.

A ROUGH RIDER'S ROMANCE.-Then, too, it developed some particularly interesting changes in the cast. Nearly two years have passed since the last time the play was staged at Forepaugh's as nothing into the hands of Sydney Ayres the part of Juan Madero, the Cuban recruit. It takes an actor of unusual

ability to do justice to this difficult role, but Mr. Ayres' portrayal was indeed surprising. He is an actor of fine, perfectly natural in the most typical parts, and of commanding presence.-Philadelphia ITEM.

## LILLIAN LAWRENCE

Leading Woman. Lafayette Square Theatre, Washington, D. C.

SHENANDOAH.-Lillian Lawrence, who played leading roles with the National Stock company some five or six years ago, heads the familiar contingent of the Lafayette, and last night she was made to feel that she has not been forgotten since she played here.

Miss Lawrence has broadened materially in her work since she left Washington, and last night she made a bright, happy picture of Gertrude Billington. Her capabilities for emotional work were tested in several heavy scenes.-Washington TIMES, Oct. 25, 1901.

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Butte, Mont., Oct. 20-23, Helena 24, Boulder 26, Liv-  
ingston 28, Big Timber 29, Miles City 30, Glendive  
31, Mandan, N. D., Nov. 1, Little Falls, Minn., &  
St. Cloud 2, Casaca & Fairbault 3.  
**A BREEZE IN TIME** (Norman Macdonald, mgr.):  
St. M. Le Port, mgr.: 25, Pa., Oct. 22, Har-  
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**WINE, WOMAN AND SONG (W. M. Thoma, mgr.):** Philadelphia, Pa., Oct. 14-26.

**MINSTRELS.**

**BARLOW AND WILSON'S:** Port Jervis, N. Y., Oct. 24. Hawley 25, Hopedale, Pa., 23. Carbondale 23, March Chunk 30, Lehighton 31, Scranton Nov. 1, Mahanoy City 2.

**CLEVELAND'S (W. S. Cleveland, mgr.):** Chicago, Ill., Oct. 22-Indefinite.

**CULHANE, CHACK AND WESTON'S (Will E. Culhane, mgr.):** Culpepper, Va., Oct. 22. Fredericksburg 23, Petersburg 24, Farmville 24, 26, Florence, S. C., Nov. 4, Orangeburg 5, Grantville 6, Abbeville 7, Anderson 8, Aiken 9.

**FIELD'S (A. G. Field, mgr.):** New Orleans, La., Oct. 21-26. Franklin 21, Lake Charles 23, Beaumont, Tex. 23, Galveston 26, Houston 31, San Antonio Nov. 1, 2. Water Valley 23, Holly Springs 23.

**LEWIS AND AUSTIN:** Escanaba, Mich., Oct. 22. Lion Mountain 23, Florence, Wis. 24.

**PRIMMOSE AND DOCKSTADER'S:** Altoona, Pa., Oct. 22. Johnston 23, Wheeling, W. Va., 24. Samsville, O., 25. Cambridge 26, Columbus 26, Newark 26, Dayton 30, Anderson, Ind., 31, Indianapolis Nov. 1, 2.

**QUAKER CITY:** Philadelphia, Pa., Sept. 9-Indefinite.

**RIORDAN AND PRINGLE'S (Russo and Holland mgrs.):** Stephenville, Tex., Oct. 22. Granbury 23, Denton 24, Pilot Point 25, Greenville 26, Oklahoma, O. T., Nov. 3, Shawnee 4, Krohn, I. T., 5, Ft. Smith, Ark., 6, Russellville 7, Dardanelle 8, Merrill 9.

**IRAN FRANCISCO (J. W. Whitney, mgr.):** Curlew, N. Y., Oct. 22. Washingtonville 23, Monroe 24, Ellenville 25, Liberty 26.

**SUN'S GUYS:** McPherson, Kan., Oct. 22. Hutchinson 23, Larned 24, Dodge City 25, Lamar, Oct. 26.

**VOGEL'S (Geo. W. Vogel, prop. and mgr.):** Poncaftown, Pa., Oct. 22. Johnstown 23, Kane 24, Warren 25, Bradford 26, Jamestown, N. Y., 23. Frederick 23, Niagara Falls 30, Hamilton, Can., 31. St. Catharines Nov. 1, Lehighport, N. Y., 2. Belavia 4, Canandaigua 5, Geneva 6, Corning 7, Wellsville, Pa., 8, Williamsport 9.

**WARD'S HARBOR:** Clarkdale, Miss., Oct. 23. Water Valley 23, Holly Springs 23.

**WEST'S:** Portland, Ore., Oct. 23, 24.

**MISCELLANEOUS.**

**BALDWIN:** The Sulphur Springs, Tex., Oct. 20-23.

**BARNUM AND BAILEY CIRCUS:** Brussels, Belgium, Oct. 15-23.

**CHAS. FERARI CARNIVAL (Francis Ferari, mgr.):** Marion, Ga., Oct. 21-23. Montgomery, Ala., 24-Nov. 2.

**BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.):** Stillwater, Minn., Oct. 22. Duluth 23, Eau Claire, Wis., 24. Red Wing, Minn., 25. Charles City, Ia., 26. Fort Dodge 26, Lake City 26, Denison 30, Perry 31, Tama Nov. 1, Anamosa 2, Marion 3, 4, Des Moines 5, 6, Burlington 6, Muscatine 7, Nichols 8, Albia 9.

**BROOKER'S CHICAGO MARINE BAND:** Marion, Ind., Oct. 22. Franklin 24, Greencastle 25, Brazil 26.

**BUFFALO BILL'S WILD WEST (Bate Salisbury, mgr.):** Marion, Ga., Oct. 22. Augusta 23, Savannah 24, Charleston 8, C. 25. Columbia 26.

**BUYLE, HELEN MAY (T. T. Leslie, mgr.):** Buffalo, Oct. 22, 23. Nov. 23-Indefinite.

**FRANK, THE BURGUNDY:** Cedar Rapids, Ia., Oct. 21-23. Clinton 24-Nov. 2.

**FOREN'S ANIMALS:** Indianapolis, Ind., Oct. 21-26.

**FOREPAUGH AND SELL'S BROTHERS:** Lake Charles, La., Oct. 22. 23. Alexandria 24, New Orleans 25-28. Baton Rouge 29, Natchez, Miss., 30. Vicksburg 31, Greenville Nov. 1, Clarkdale 2. GENTRY'S DOG AND PONY SHOW: Pocomoke, Fla., Oct. 23. Mobile, Ala., 24. 25. Scranton, Miss., 26. 27.

**GILPIN, THE (Hypnotist):** Pembina, N. D., Oct. 17-18. Dayton 21-23. Gilby 24-26. Laramie 26-28.

**HART (Hypnotist):** D. T. Hart, mgr.: Anderson, S. C., Oct. 22-23.

**HEHRMANN, THE GREAT:** Portland, Ore., Oct. 22. New Rochelle, Wash. 23. The Dallas, Tex., 24. Walla Walla, Wash., 25. Spokane 26. Baker City, Ore., 26. Boise City, Ida., 26. Pocatello 26. Oakes, U. T., 26. Hot Springs, Wyo., Nov. 1. Cheyenne 2. Denver, 3.

**HOWE, LENA LADIES' BAND:** Buffalo, N. Y., Sept. 9-Oct. 20.

**KELLEN (Dudley Meaden, mgr.):** Worcester, Mass., Oct. 22. New Haven, Conn., 23. Watertown 24. New York City, 25.

**KILPATRICK BAND (T. F. J. Power, mgr.):** Belleville, Can., Indefinite.

**KNOWLES, CHAS. W.:** Washington, D. C., Sept. 23-Indefinite.

**KNOWLES, THE (Hypnotist):** E. E. Knowles, mgr.: Gainesville, Tex., Oct. 21-23.

**LAFAYETTE:** Norfolk, Va., Oct. 21-23. Richmond 24-Nov. 2.

**LOWERY BROTHERS:** Pittsburg, Pa., Sept. 9-Indefinite.

**MARO:** Wilkes-Barre, Pa., Oct. 22, 23. Reading 24, Steelton 25, Delta 26, Lewistown 26, West Chester 29. Doylestown 30, Media 31. Washington, D. C., Nov. 5.

**METCALF PROP. (Hypnotist):** Windsor Locks, Conn., Oct. 21-23.

**PASSION PLAY REPRODUCTION (Edwin Houghton, mgr.):** Titusville, Pa., Oct. 21, 22. Ashtabula, O., 23. 24. North East, Pa., 25. 26. Concord, O., 26. New Orleans 26, Greenville, Pa., Nov. 1, 2.

**PEEKING, ELI:** Charleston, Mo., Oct. 22. Cape Girardeau 23. Edwardsville, Ill., 25. Arceneville 26.

**PHIL, THEO. (Hypnotist):** Collingswood, Ont., Sept. 16-Indefinite.

**SHINGLER BROTHERS' SHOWS:** Greenville, Miss., Oct. 22. Vicksburg 23, Natchez 24, Jackson 25, MaComb 26. Canton 28, Tazewell City 29. Greenwood 31, Winons 31. Holly Springs Nov. 1, Tupelo 2.

**ROYAL ITALIAN BAND (Charles Kilroy, prop. and mgr.):** Mansfield, Can., Oct. 22. Viola 23, Mahanoy 24, 25. Los Angeles 25-27. Redlands 26. San Diego 26, 30. Santa Ana 31, Riverside Nov. 1. San Bernardino 2. Los Angeles 3. Santa Barbara 4. San Jose 5. 6. Stockton 7. 8. Sacramento 9. 10.

**SEVENDALAS, THE:** Suffolk, Va., Oct. 21-23.

**STOLTZ'S BAND:** Columbus, O., Sept. 16-Indefinite.

**STINGAL (Hypnotist):** John E. Schreyer, mgr.: Mansfield, Pa., Oct. 21-23. Ashtabula, O., 24. Nov. 3. WALLACE'S SAWYER, ALFRED, G., Oct. 21. Val-Ashta 22. Tremerville 23. Dalton 24. Troy 25.

**WOOD (Hypnotist):** W. V. Johnson, mgr.: Chattanooga, N. Y., Oct. 22. Canby 23. Johnston 24.







## THE STOCK COMPANIES.



Above is a likeness of David Conger, late leading man of the stock company at the Criterion Theatre, Brooklyn. Mr. Conger has had twelve years' experience in stock and combination work, during which time he has played every line of parts that falls to the lot of an actor. He has been associated with the Frawley Stock company in San Francisco and the Hopkins Stock companies in Chicago and St. Louis, and has been in the support of Clay Clement, Charles Dickson and Bert Coots, besides taking leading roles in a number of other productions. On Oct. 10 Mr. Conger opened at St. John, N. B., as leading man of the W. H. Harkins Stock company, when the local critics had much to say in his praise and predicted that he would become an immediate favorite.

The most attractive offering of the season, except Pudd'nhead Wilson, by the Baker Stock company at the Criterion Theatre, was Marie Doran's excellent version of Neil Gwynne, that was given last week to good audience. Edith Ella Baker as Neil Gwynne, although she did not illuminate the character, gave a thoughtful, interesting and faithful portrayal, and was heartily applauded at several junctures. Charles W. Hanford, who was a member of the company last season, returned as its leading man in the role of King Charles. He is easily the best leading man Mr. Baker has had so far, and his acquisition at this time should strengthen the company considerably. Florence St. Leonard, who played the Duchess of Portsmouth when the play was first presented, repeated her forceful and otherwise excellent portrayal of that role. Thomas Meek made all that was possible of the small part of Douglas Haynes, and Alice Riker, as his sweetheart, Lucy Wells, was as usual sympathetic and attractive. Edward M. Ellis, who is a comedian, was not happily cast as the Duke of Buckingham, the villain of this version. Harry J. Thomas was natural and humorous as the landlord of the Mitre Tavern, and Ida A. Thomas a good Mrs. Snowdrop. The rest of the cast, that included Arthur Wallis, George T. Welsh, John J. Dunn, F. D. Livingstone, Edythe and Lulu Ketcham, and Adele Durand Holt, was mainly capable. The costumes were beautiful and the scenery very effective. This week, because I Love You, a new one-act play by Edith Ella Baker, to be followed by Betsey.

The Spooner Stock company at the Park Theatre, Brooklyn, turned from Sardou drama to comedy last week when Dion Boucicault's The Jilt was presented to audiences that averaged nearly as large as the preceding week. Several of the company were not seen at their best, but this fact was, to a great extent, obscured by the harmonious and enthusiastic way in which the company, taken collectively, worked, and by the excellent manner in which the play was staged. Although most of the cast were afforded equal opportunities, the honors were fairly won by the two stars of the company. Edna May Spooner's interesting personality lifted the role of Kitty Woodstock from its usual conventionality to distinct and pleasurable characteristics. Cecil Spooner's return to the cast was warmly welcomed, and, as Phyllis Welter, she could hardly have been improved upon. Augustus Phillips would have been a capital Myles O'Hara had he more clearly and accurately denoted the Irish phlegm of the character. Harold Kennedy was successful as Geoffrey Tudor. He acted with ease and an abundance of spontaneous humor. Jessie McAllister, whose good work in ingenu roles may be relied upon, had the semi-emotional part of Lady Millicent, which was unsuited to her. Walter Wilson contributed his usual finished performance as Lord Marcus Wyllie. Edwin H. Curtis enjoyed the best opportunity he has had in some time as James Dalry, and gave a capital character sketch. Edith Ella Baker and Harry M. Hicks proved that they do not need long roles to be effective by their delightfully whole-souled and warm-hearted impersonations of the old Irish servants, Mrs. Pincott and Wilcox. Olive Groves was good as Mrs. Welter, and Ben F. Wilson satisfactory in the rather difficult part of Sir Dudley Woodstock, while W. L. West was capable as Rev. Mr. Spencer. Cecil Spooner and Harold Kennedy introduced a song and dance in the second act that was the daintiest and most enjoyable thing they have yet done, and was encored until they could no longer respond. This week, On the Wabash, The Salt of the Earth, rewritten and renamed.

Cornie Payton's Theatre company was severely handicapped by a poor play last week, in Pudd'nhead Wilson, but this fact did not affect either the size or apparent pleasure of the audience. Edith Ella Baker achieved the success of the performance as Lila Barsky, which role she interpreted with passion, and made exceedingly picturesque. Kirk Brown was melodramatically effective as Alexis Nazimoff. Cornie Payton's role was very similar to that of G. Washington Phillips in The Barber's Daughter, that he assumed several weeks ago, and was played in much the same fashion. Grace Fox was at her best as the lively widow, Baroness Von Rhineberg. Sadie Radcliffe gave another of her excellent performances as Countess Karschhoff. W. A. Mortimer was very good as Ivan Barsky, as was Barton Williams as Louis. Charles Barringer made a conventional villain as Constantine Karschhoff. Of the others in the cast, which was made up to a considerable extent of unfamiliar faces, Johnnie Hoey and Marguerite Fields, of the regular company, deserve mention. The staging was satisfactory. This week A Contented Woman. A prize matinee was given yesterday (Monday) afternoon, at which three prizes were given out for the best answers, by women, to the question, "What style of play do you most enjoy, and why?" The prizes were, first, a five-dollar gold piece; second, two large autograph portraits of Edith Ella Baker and Cornie Payton; and, third, a cloth bound copy of "The Story of Cornie Payton," with the autographs of the company. This novel idea attracted a good deal of interest among the patrons of the theatre. The Sunday concerts continue to be attended by large audiences.

The Columbia Theatre Stock company's bill last week was Bartley Campbell's melodrama,

Siberia. The play is of rather a different order than the Columbia's patrons usually see, but the audiences were nevertheless large. Richard Buhle made a handsome and pleasing Nicholas. E. L. Snader had the kind of role in which he is most effective in that of Jarosoff, and was excellent. Valerie Rogers in the emotional part of Sara, was well suited, and her portrayal good. William Tooker, who of late has been kept rather in the background by a series of small parts, again proved his sterling worth as Smalloff. Horace Lewis was excellent as Sparta and Emma Dunn, as usual, was decidedly good as Vera. Nettie Bourne made an admirable Marie. Gertrude Berkeley had a better chance as Drona than her efforts were equally well received. Others in the exceptionally long cast deserving mention were George Fox, James A. Bliss, Gertrude Almsworth, William Blaisdell, and William Hunt. The staging was very satisfactory throughout. This week, La Toaca. Three benefits are scheduled for this week. Manager Wells having arranged for the Fort Greene Lodge on Tuesday, the Fort Bedford Lodge on Wednesday, and the Joppa Lodge on Thursday. On Nov. 6 a benefit will be given to the Letter Carriers of Brooklyn. A change has been made in the arrangements for the entertainment of the newboys on Thanksgiving Day. They will be guests at the theatre on Wednesday evening, and the next day, after the matinee, the manager will treat them to turkey, cranberry sauce, and pumpkin pie.

As was predicted in last week's Mirror, East Lynne, by the Elite Stock company at the Gotham Theatre, drew the largest audiences of the season. The cast: Archibald Carlyle, Jack Drummer; Francis Levison, Edmund Day; Lord Mount Severn, Joseph L. Treacy; Richard Hare, Walter Chester; Mr. Dill, Harry MacDonald; Officer, George W. Marks; Little Willie, Jennie Austin; Lady Isabel, Ethel Fuller; Barbara Hare, Miss Davenport; Miss Carlyle, Alice Shepard; and Joyce, Mrs. Rose Watson. Ethel Fuller in the leading role was especially well liked, and the rest of the cast were capable and the staging good. The management evidently intends to give Brooklynites some of the very old plays, as this week The Octoroon is being presented, with Ten Nights in a Barroom as the underlines.

The Phillips Lyceum Theatre Stock company, in Brooklyn, is now in the seventh prosperous week of its present season. The plays presented are principally melodramas, and the company has built up a large and loyal clientele of admirers of that form of entertainment.

Section A of the Proctor Stock company, at the Fifth Avenue Theatre last week, gave a characteristic presentation of What Happened to Jones. Charles M. Seay, who was particularly happy in My Friend from India, was selected for Jones, and gave an excellent performance of the drummer that was well conceived. Walter R. E. Seymour was manly and effective as Richard Heatherly. Duncan Harris gave an overdrawn characterization of Ebenezer Goodby, but was in high favor with the gallery. August Balfour, in a make-up evidently intended to suggest Sir Henry Irving, was dignified as the real Bishop. George Friend worked earnestly as the Lunatic, and C. Wray Wallace was adequate as his keeper. Verne C. Armstrong was harsh and metallic as the Policeman, Roscoe Barricade was dainty and winsome as the youngest daughter, and Susette Jackson was very pretty and charming as her sister. Adelaide Keim was a luscious Cissy. Ada Levick was forceful as Mrs. Goodby, and Matilde Deshon was acceptable as the aunt. The Swedish servant of Alice Forrest was not played well. The farce was preceded by a pleasing playlet called More than Seven, written by Marshall Seymour, and capably acted by Miss Seymour, Richard Vining, Bernadette Bartlett, Ralph Deane, and Verne C. Armstrong.

At the Twenty-third Street Theatre last week a portion of the Proctor Stock company presented My Friend from India. The honors were carried off by Hudson Linton, who was uncanny and droll as Erastus Underbolt. Helen Harrington played merrily as the favorite daughter, and was ably abetted by Florence Leslie and Edna Archer Crawford as her two sisters. Beaulé Lea Lestina was acceptable as the husband-seeking aunt. Millie Linton was pleasing as the German girl. William Gerald was a plausible Tom Valentine. Charles Fleming was satisfactory as the minister. George Barker was harsh as Charlie. Sumner Gard was not equal to A. Keene Shaver. The play was provided with suitable scenery and settings and was popular with the audience.

Louise Bryant was called on last week to play Tilly in My Friend from India at Proctor's Twenty-third Street house at a few hours' notice, and was successful in the part.

The Boyle Stock company, at the Auditorium Theatre, Birmingham, Ala., last week gave an elaborate production of Edward Elmer's version of Under Two Flags. Esther Lyon, the new leading woman, was cordially received and heartily applauded for her clever work as Cigarette. Kendall Weston appeared at his best in the role of Bertie Cecil. Morris McHugh as Bala, J. H. Hollingshead as Black Hawk, Elmer Westcott as Venetia, William G. Backwith as Lord Rockingham, Jack Taylor as George Cecil, and William Hummel as Bala, are all excellent. Minor parts were capably handled by Sarah Cameron, Thomas G. Stewart, James Cone, Inez Barlowe, and George Wilson. The stage direction of Lee Sterrett was a feature. The settings were elaborate and in good taste, and a large force of extra people was handled with good judgment. Beginning week of Oct. 14, the Auditorium inaugurated the three matinee system, two matinees being found insufficient to accommodate the crowds. The Lost Paradise is the current bill.

Tennessee's Partner was presented by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week. The play was produced under the direction of Hugh Ford, who appeared as Gwylhiller Hay. Mr. Ford is a comedian who always appreciates the possibilities of his roles and never fails to take advantage of them. De Witt Clinton as Cabal Swan was manly and rendered the part with nice effect. Edwin Travers in the part of the villain, Tom Romaine, acted well, and Joseph O'Meara's Ana Rice was especially good. Nora Rice scored as Mrs. Hay, and Edna Elmore as Nettie Rice looked handsome and appeared to much advantage. The acting of Joseph Inett as Tennessee stamps her as a thorough artist. In this part she exhibits great versatility and adds another splendid bit of acting to her already large number of successes. Earl Strirling and E. A. Morris were both well cast. Business was up to the usual standard. Doris this week.

The Blaney Stock company, at Blaney's Theatre, Newark, presented Held by the Enemy last week to capacity business. Beryl Hope gave a finished and sympathetic impersonation of Rachel McCreery. There is a haunting melody in her voice that is her principal charm. J. Henry Kolher as Colonel Prescott was manly and effective in his bearing and played with dignity and ease. An exceptionally good performance was the Surgeon Fielding of Harold Hartnell. George C. Robinson was admirable as General Stunbrog. Barry O'Neill was in high favor as Gordon Hayne. Gerald Griffin was effective as the negro, Rufus. Fredric Walter was acceptable as Sam. Mrs. George W. Walters was pleasing as the aunt. Other capable performances were given by Taylor Holmes, Oscar Fagan, Charles E. Wilson, Wilfred Brown, J. Sander, Ralph Brown, Joseph Gordon, J. J. Skilman, and Verne Castro. The play was mounted beautifully and the stage-management was excellent.

Lisle Leigh has resigned from the Forepaugh's Theatre Stock company, Philadelphia, her withdrawal occurring Oct. 15. This week Miss Leigh will come to this city.

Caleb Swan in Tennessee's Partner. Who? ..

## THE LONDON STAGE.

Fads Cause Discussion—Successes and Failures—A Chinese Honeymoon a Hit.

(Special Correspondence of The Mirror.)

LONDON, Oct. 12.

Since the enthusiastic send-off of Irving last Saturday, when he suddenly decided not to bring Coriolanus to you, after all, we have had, theatrically speaking, quite a varied not to say mixed and middle-aged in the slight intervals between the production of sundry new dramas in the West End and the suburbs, to say nothing of a few unimportant revivals, we have had to listen to and to read all sorts of statements and arguments on all sorts of fads. For example, certain faddists have again arisen to demand that there shall be erected a series of Free Municipal Theatres! Other some, starting a new form of this demand for eleemosynary entertainment, are clamoring for Free Municipal Music Halls and Concert Rooms! With regard to each proposal, it is of course distinctly understood that the entire expense shall be borne by the good old London or provincial rate-payers. Inasmuch, however, as this financial beast of burden is already ground down by being taxed and rated for this, that, the other and something else, from battles in South Africa to board schools in the British Isles, these precious "Free Amusements for the People" are not meeting with that enthusiastic reception which the proposers could wish. Moreover, the numerous theatrical and music hall managers who have collectively invested vast capital in their enterprises not unnaturally object to "free" opposition to their respective shows. So altogether different places and different papers around the town are full of argumentation, complicated by irritation.

In addition to all the above-indicated jabber and ink-shedding, the managerial outcry against the recent Lord Chamberlain-cum-London County Council scheme threatening certain theatres has grown in volume and intensity. For years past, as most Mirror readers know, all the London playhouses have been run under a license from the Lord Chamberlain, whose literary assistant is the Licensor of Plays. Of late years, however, the comparatively new body called the London County Council has taken upon itself to inspect all theatres and music halls with a view to insisting upon any alterations that may seem necessary for insuring the public safety, better sanitation, and so forth. This has been a most beneficial to a degree when pronouncing upon theatrical and variety entertainments, have done on the whole much good for the public safety and convenience in a great many places of amusement, as they have also done in connection with our parks and other public resorts. The mischief of it all is, however, that these County Councils having to be elected every three years, there keep cropping up all sorts of fresh faddists and maniacs who in spite of what a theatrical manager might have done in the way of improvements at the bidding of the last Council, is promptly called upon by the new Council either to undo what has been done, or to do something else in addition. Thus, apart from the continuous friction and expense the poor, harassed manager is put to, there is no finality in the matter, and the dual control of the Chamberlain and the Councils worries all concerned abominably. I am not surprised, therefore, to learn at this time that all the London theatrical managers, including the four who have been threatened with closure within the next three months, have just decided to hold a meeting, with probably Berthoud Tree, in the absence of Irving, at their head.

Speaking of Tree, and of this very miscellaneous week, it became necessary for my humble servant to command to journey down to Tunbridge Wells on Thursday in order to see Tree and the local Mayor and Vestal Committee. M. F. is the third foundation stone for a new theatre to be built in that lovely but long theatreless town. After these stones had been well laid we all went off to a luncheon where Tree made an excellent speech. He pointed out among other things that inasmuch as it appeared that the outlay for this pending lovely new theatre had been virtually covered by the rent to be earned by the shops and flats to be built with the playhouse, here we had a subsidized theatre, at last! Sly dog, Tree!

Our native-born thought readers and conjurors, Salambo and his clever wife, Olivette, started management on their own account at the St. George's Hall on Monday, throwing in by way of makeweight some wonderful memory feats by their tiny daughter, Elise Cecilia Salambo. Again speaking of Americana, I regret to have to announce that your citizen, Isaac Henderson, has not scored a big success with his strangely named play, The Mummy and the Humming Bird. This was produced on Thursday night at Wyndham's Theatre by Wyndham himself, who the day before had won the award in the arbitration between him and Arthur Bourchier concerning the debated matter of Criterion rent. Isaac Henderson showed so much power and insight in his previous play for Wyndham—namely, A Silent Battle—that we all hoped to get a fine play from him this time. But, alas! The Mummy and the Humming Bird proved to be a strangely composed mixture of drawing-room comedy and lurid melodrama, giving little room for the splendid company engaged. Such histrionic scoring possible to make was made by Wyndham as the Mummy, meaning a deeply pondering scientist who unthinkingly neglects the young wife whom he so dearly loves; by that fine actress, Lena Ashwell, as the Humming Bird, meaning the young wife who is neglected; and by Robert Taber as a most mediocre dramatic seducer, who would fain seduce this Humming Bird, but who soon finds in her an organ grinder whose wife he betrayed and left to die.

Some sort of play for Wyndham, isn't it? On the other hand, I am glad to record the great success achieved by the production of A Chinese Honeymoon a few nights ago at the Strand. A Chinese Honeymoon was written by George Dance and set to music by Howard Talbot. It may not have—in fact, it has not—over much plot, or even novelty to boast of. But it is a right merry play, cleverly played, especially by Lionel Lincoln as a strange Benjamin Quail-like personage, named Pineapple, and by Louis Freear, whose droll performance of an Anglo-Chinese slatternly serving maid is already the talk of the town.

Success has also been won this week by Actor Charles Cartwright and company in Ben Leacock's new and very cleverly constructed adaptation of Victor Hugo's Notre Dame. In this new version Cartwright has created a deep impression by his intense acting as the hunchback, Quasimodo. Other successes have been achieved by (1) Clement Scott, who this week celebrated his own sixtieth birthday and the first birthday of his Free Lance with a splendid anniversary number teeming with congratulations from all the leading people in the drama, literature, politics, yes, and even theology, Roman Catholic branch. (2) By a new Alhambra ballet called Gretina Green. (3) By a new melodrama, played at the Standard, Shoreditch, under the name of In a Woman's Grip, and containing a scene wherein the villain essays to vivify a woman! (4) By your Miss Corinne, who was warmly welcomed at Manchester this week on her English debut in the new musical play entitled Carmita. Corinne and company will invade London in about a fortnight.

GAWAIN.

## ENGAGEMENTS.

Douglas Jeffreys Wood, by David Belasco, for Mrs. Leslie Carter's company.

By John B. Davis, for Old Orchard: Beulah Knott, Minnie Radford, Ada Brown, Lillian Brown, Emma Dunn, Marie Leslie, Benjamin Howard, William Tooker, Frank Hill, D. J. Moley, and E. A. Roberts.

Charles Harriet and Mrs. Robinson, for Mary Stewart's company and Juliet.

T. C. Hamilton, for Molly Fitcher.

Our Thomas, by Broadhurst and Currie, for A Day and a Night.

Phyllis Martin, for Ought to be the Web.

## GOSSIP OF THE TOWN.



Agnes Ardeck, whose portrait appears above, is filling her second season in the title role of Maurice Campbell's Mistletoe Nell company and continues her success as the merry orange girl. Miss Ardeck cherishes a large cluster of newspaper notices of which any actress might well be proud. They embody the opinions of the critics in a large number of cities, and they contain only praise for Miss Ardeck's work. Her vivacity, sprightliness, skilful technique and delicacy of feeling all come in for commendation, and her beauty and personal charm are said to make her an ideal Nell. Miss Ardeck is rapidly making herself one of the most popular actresses on the road. She has been the recipient of much social attention during her tour.

A Rough Rider's Romance, that the Frank Rich company are managing, will open Oct. 24.

Henry Gottlieb, Moritz Knobloch, Adolph Schrieber, and H. J. Benudet were arraigned in the Centre Street Police Court last Friday on charges of grand larceny preferred by A. H. Chamberlain, who alleges that he paid the defendants \$1,000 for an indemnity bond of \$20,000 in the Fidelity Deposit Company. The money was obtained under false pretenses, Mr. Chamberlain asserts. The bond was never issued and he has been unable to get his \$1,000 back. The defendants were bailed out.

Gus Hill, who has been with his Happy Hoosier company for the past two weeks, recently joined his Are You a Buffalo at Cohoes, N. Y., where there will join the Royal Lilliputians in Toronto, making a circuit and taking in all the performances of his twelve different attractions before his return.

A daughter was born to Mr. and Mrs. Elmer Buham at their home, Toronto, Canada, Oct. 14.

Lavinia Shannon attended the reception to Richard Croker on ladies' day at the Democratic Club last week. She was the guest of the Commissioner of Charities, John W. Keller.

Edwin Brandt has succeeded Frank Mordant as the King in The Last Appeal. His work in the part has received strong praise.

Owen Davis, who has been on the road for the season with one of his attractions, has returned to New York with Mrs. Davis, and will stop for the winter at the Cadillac Hotel.

Jean Byron, Grace Falk, sister to Eleanor Falk, and Kizzie Hawkins left the city last week to join Are You a Buffalo at Cohoes, N. Y.

Owing to the bursting of a dynamo at the National Theatre, Philadelphia, Oct. 17, the Man's Enemy audience was dissipated.

Howard Kyle was well received in Nathan Hale at Albany, N. Y., recently, at Harmons Bleeker Hall, the house being occupied by Mayor Bleeker, officers of the Board of the Philip Livingston Chapter of the Sons of the Revolution, the Gansvoort Chapter of the Daughters of the Revolution, and Governor Odell's secretary. At the close of the performance Mr. Kyle made a short address.

William Richards has been compelled to cancel his engagement in order to go to Wilkes-Barre, Pa., to assist in a suit to recover a note of \$84,500, with interest, made payable to his late father.

The engagement is announced of Colonel William L. Vlascher, the poet and lecturer, to Hazel Kirk Strayer, of Chicago. Colonel Vlascher will be in the cast of The Starbuck, Oyle Reed's new play that Clay Clement is to produce. It is probable that the bride-to-be will also appear in the production.

Bertha Livingstone has been the recipient of many letters of condolence upon the death of her mother, who died Oct. 19, and which has decided Miss Livingstone to abandon her plans for this season.

Rehearsals of Molly Fitcher, in which Kathryn Kidder will be starred this season under the management of Deicher and Brennan, have commenced in this city. The company engaged to support Miss Kidder includes Lester Lowman, Olive Oliver, Mabel Rosbach, Jean Chamblin, Tessie Lawrence, D. W. Williams, T. C. Hamilton, Orr A. Cash, Seymour Stratton, Alfred Hallingsworth, W. T. Burdette, Harry Fitch, H. David Todd, Samuel J. Monroe, George S. Lee, Wood, and Willard Perry. The first performance will be given at Elizabeth, N. J., on Nov. 12.

Daniel B. Bandman, who next week will appear as Othello, supported by the Henry V. Donnelly Stock company, at the Murray Hill Theatre, of this city, will shortly commence a starring tour, presenting Othello, The Merchant of Venice, Richard III, Hamlet, Richelieu, Macbeth, and Don Cesar de Bazan. After playing some important cities in the East, he will go direct to the Pacific Coast.

Frances Lynn, of the Proctor Stock company, played the role of Edna in The Great Unknown, at Montreal, last week on short notice, and made a pronounced success. The Montreal reviewers paid high compliments to her impersonation, though they gave credit to the actress whose name appeared on the programme and whose place Miss Lynn took.

The tour of Joseph Whelock, Jr., in Ten Nights in a Barroom has closed.

Elizabeth A. Tennell, a member of the A Woman in the Case company, and Thomas A. Fulham, a non-professional, were married at Winchester, Va., on Oct. 11.

Katie Dixon, the elocutionist, who was stricken with paralysis on Christmas day, 1898, is recovering and will welcome her friends in the profession at her home, 1420 North Front Street, Philadelphia.

George F. Cole, of Boston, scenic artist of the Spooner Stock company, of Brooklyn, was married to Lila S. West, of Paterson, N. J., on Oct. 1, in Brooklyn. The couple did not announce their marriage until last week, so that the opportunity to present them with wedding gifts was offered rather late, and that pleasure will be deferred until they go to housekeeping. In the near future, when it is planned to celebrate their hardly less important event.

Blanche Hall, who has been playing Mary Kavin in the Eastern Lovers' Lane company, has been transferred to the original company, and opened in the same part in Philadelphia last Saturday.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1878.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON J. GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter Page, \$45; Half Page, \$80; One Page, \$120.  
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.25 a line for three months.

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Largest Dramatic Circulation in the World.

## TO CORRESPONDENTS.

Tuesday, Nov. 5, Election Day, being a legal holiday, THE MIRROR will go to press on Saturday, Nov. 2, on the number to bear date of Nov. 9. Correspondents therefore are required to forward their letters for that number at least 24 hours earlier than usual.

## TO ADVERTISERS.

As Election Day, Nov. 5, will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 9. Advertisers will therefore please bear in mind the fact that as the final forms will go to press on Saturday, Nov. 2, no advertising order can be accepted later than noon of that date. That number of THE MIRROR will be published on Monday, Nov. 4, instead of on Tuesday.

## TO "SYNDICATE" CRITICISM.

WHAT the Theatrical Trust probably considers as one of its subordinate functions—a function necessarily related to the success of its purely commercial operations—has recently been disclosed in all its naked beauty.

The Trust now purposes in the newspapers to dictate the spirit of the criticisms or reviews of its own productions.

Of course when the Trust gets its new method in operation everything will be lovely—for the Trust.

One need not look upon the grounds in a tea cup to forecast what will be published in the newspapers generally about Trust "shows"—if the system of the Trust, a strong wedge for the adoption of which has been driven, should unanimously be adopted by the press.

The Trust concluded that it had no use for NORMAN HAPGOOD, the critic of the Commercial Advertiser. So it sent its representative to the office of that paper and took out the advertisements of its theatres. As a consideration for restoring the advertisements the Trust, it is understood, demanded Mr. HAPGOOD's head.

At this writing it is not known what action the Commercial Advertiser will take in the matter; and if it should discharge Mr. HAPGOOD, there is no means of knowing, of course, whether it will go to the Trust for a recommendation as to Mr. HAPGOOD's successor. The advertisements of the Trust theatres are still missing from the Commercial Advertiser, but it is reported that Mr. HAPGOOD still continues with that journal as critic.

A somewhat significant coincidence was the removal by the Trust of the advertisements of its theatres in Philadelphia from the North American in that city, the story as to which was published in THE MIRROR last week. It seems that the Trust—or Philadelphia members of the Trust—were offended at the North American, both be-

cause of the spirit of its dramatic columns, presided over by WILL A. PAER, a capable and conscientious writer, and because the North American posted bills relating to its newspaper enterprise without calling in the services of the bill posting company in Philadelphia that is practically owned by members of the Theatrical Trust. It is expected that more is to be heard about the North American matter.

The purpose of the Trust, however, indicated in these two cases, seems to be definite, as witness this published in a circular issued weekly in the Trust's interests:

It has been demonstrated in Boston, Providence, Washington and Detroit that it is an unwise policy to patronize a newspaper which constantly antagonizes the best theatres. And now that a start has been made with the Commercial Advertiser it behooves the other daily papers to behave themselves. Truly the theatrical advertising in the Commercial Advertiser is an object lesson.

Of course no newspaper does constantly antagonize the best theatres. With the Trust, evidently, everything that the Trust produces must be cracked up to the limit of fulsome flattery.

This matter opens up quite a subject for thought. The Trust has in other places thrust its hand into the air—and it is not a fine Italian hand—and the shadow of that hand has fallen on dramatic writers to their misfortune. In remote cities the Trust has demanded the discharge from newspapers of writers who have told the truth about Trust enterprises and operations, and those writers have been discharged. Is it reasonable to presume that the successors of these discharged writers have been creatures of the Trust? What has been accomplished by the Trust in this way outside of the larger cities evidently now is about to be tried wherever critical opinion dares to show its head.

If the Trust can depose one honest man from the position of critic, what is the outlook for other honest men in the positions of critics?

If the Trust can influence one metropolitan newspaper to consider a given number of lines of advertising as of greater importance than honest opinions of things for which the public looks to it, the Trust may influence other metropolitan newspapers to a like consideration.

But is it probable that the Trust can force any metropolitan newspaper of character to lie about Trust offerings for a few lines of advertising?

If the Trust could by any means induce a newspaper esteemed as reputable to do this, the fact would be so apparent that the newspaper would at once lose its reputation in the department affected, if it did not also lose reputation in all things to which opinions relate; for a newspaper, being the work of men, is very much like an individual. A man known to be dishonest in any one thing will be suspected of dishonesty in all things.

These efforts to discredit honest critics are so brutal and so ignorant in inspiration—yet they are characteristic of the Theatrical Trust as the method of the Trust has many times been disclosed—that they merit, as they probably will receive, the contempt of reputable newspapers everywhere.

The logical results of such a method, if successful, are so grotesque as to be amusing.

Imagine, for instance, the critics of the New York newspapers wending their common way after a Trust performance at a theatre—or necessarily after any performance at a theatre—to some quiet place in the rear of Trust headquarters on Broadway, where the stuff that the Trust intends shall be printed is "handed out" to the critics in various phraseology, but all of enthusiastic purport!

This isn't a happy—though it is a logical—outlook in the premises. But it never will materialize. Many other things not in line with it are bound to happen.

## LOCAL AUTHORITY.

ABOUT a year ago the borough council of Washington, Pa., passed an ordinance over the veto of the chief burgess of the borough under which the manager of the local theatre was required to pay a license of from \$1 to \$10 for each dramatic or other entertainment in his theatre, the amount of such license within the limits specified to be at the discretion of the chief burgess.

This ordinance in effect placed in the chief burgess a censorship, and was criticised by THE MIRROR at the time of its adoption. The local manager of Washington disregarded the ordinance, and for violating it was convicted before the burgess last June. The manager appealed the case to court, and it has just been decided in his favor.

It was admitted by the defendant manager on appeal that he had neither applied for nor taken out a license under the ordinance, and thus the legality of the or-

dinance was directly set in issue. In deciding the case the court held, citing Dillon on Municipal Corporations, that the ordinance delegated to the burgess a power that could be exercised only by the body of councilmen of the city. The right of a council to appoint committees or a burgess and intrust to such committee or burgess the performance of purely ministerial or administrative duties was admitted, but it was held that the council cannot delegate its legislative power, as the ordinance in question did delegate that power. The court held that if the ordinance had stated the reasons for which the burgess should refuse a license, or if it had stipulated the kind of plays for which a license should be refused, the duty would be purely ministerial and the method would be free from objection; but in leaving the matter in the discretion of the burgess the ordinance was fatally defective. Thus the conviction of the local manager was overruled.

This was but one of many cases that have been noted in THE MIRROR from time to time of arrogant rulings against the theatre and special legislation by local authorities against the business of theatre managers, in several of which cases personal spite for the refusal by managers to grant exceptional theatre privileges to local persons clothed with a little brief authority was evident. If more managers had the courage to litigate against unreasonable and oppressive ordinances and practices in such matters, there is no doubt that the courts would discourage such aggressions and abuses of local authority.

An archaic feature of this illegal Washington ordinance is its phraseology, which takes one back to an age of crass ignorance and brutal bigotry. The title of the ordinance ran thus: "An ordinance regulating the exhibition of plays, shows, mountebanks, jugglers, and other exhibitions." The fact that an ordinance so worded could be passed in relation to the theatre in any locality in this country today is alone a strong reflection on the intelligence of the average local law making body, as it also is on the isolated survival of certain "legal" phraseology.

## OPERA AT NONE.

EMMA E. STEINER, who has spent the Summer at Nome, Alaska, where she has gold mining interests, sends THE MIRROR an account of a performance there of her opera, The Humans, given at Golden Gate Hall, Sept. 14. It was the only theatrical event of the season in the Arctic city. Florence Kelly took the leading role of Thana and secured a decided success. She was supported by the best "local talent" in Nome. Especially prominent were James B. McKee, comedian, and H. Bonham, baritone. Others in the cast were Boyd A. Cobb, Joseph A. McDermott, Harry M. Shearer, O. D. Goetz, J. R. Knight, D. H. Cody, H. A. Brewitt, W. R. De Wolf, Lawrence Kerr, Mrs. B. F. Miller, Margaret Clark, Claire M. O'Neill, Hans Charlton, Katherine Genta, Hazel Beck, and Jennie H. Wood. There was special scenery and a large orchestra. The performance drew a capacity audience. Miss Steiner will leave Nome for New York Oct. 24.

## GILLETTE'S HAMLET DEFERRED.

William Gillette's appearance as Hamlet, that was to have occurred at the Knickerbocker Theatre this Winter, is off for a season at least. Announcement has been made in London where Mr. Gillette is now playing, that upon his return to America he will tour in Sherlock Holmes till the end of this season and possibly longer. Mr. Gillette's engagement in Sherlock Holmes at the London Lyceum has been extended beyond its original time of expiration, Dec. 7, and will now continue until after the holidays.

## HACKETT ENGAGES DORNEY.

R. L. Giffin, who has been James K. Hackett's business manager since the opening of the present season, resigned from the position last week, and Mr. Hackett engaged as his successor Richard Dorney, for many years the right hand man of the late Augustin Daly.

## NOTES OF NEW THEATRES.

The new Kyle Opera House, at Summit, Tenn., is situated in the center of the city. It is a brick and stone structure, 54 x 104 feet in dimensions, and 50 stories in height. The front of the building will be used for business purposes. The ground floor, besides the beautiful arch entrance, contains two large plate front stores. The second floor contains eight rooms of other rooms, conveniently arranged. The third floor is a duplicate of the second. The fourth floor has been leased to the North Club and the fifth floor to the Star Club. The stage's front opening or arch is 54 x 50 feet and at the rear 40 x 50 feet; height to gridiron, 50 feet; height to fly gallery, 30 feet. A furnace to heat the theatre is located under the stage. Henry Greenwell has leased the theatre for a number of years and R. M. Weiss has been chosen as manager. The new theatre is a beautiful reproduction of "The Transcendentalist." The cost of the building will amount to something over \$75,000. The house will be dedicated by The Gay Mr. Gillette on Oct. 14.

The Manager Opera House, at Laramie, Wyo., managed by William Greenwell, has been practically made into a new theatre during the past Summer at a cost of about \$20,000. The stage is now 50 feet deep, 40 feet wide and 40 feet high. The dressings have been made spacious and have been newly equipped and furnished, with a view to making the actor's lot no less enjoyable than that of the audience in the auditorium part of the building. The house has also been provided with the latest electrical lighting devices and a new and beautiful curtain by the Boston and Landa Company, of Chicago. Excellent attractions have been and are now being booked, and the present season should prove the most profitable and enjoyable Laramie has known.

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## HONORS FOR A JEWISH DRAMATIST.

Jacob Gordin, the foremost of Jewish playwrights, will celebrate on Nov. 10 the tenth anniversary of the first production in New York of his first drama, a production that marked the beginning of a most important era in the history of the Jewish stage. Up to that time the plays written for and presented by the Jewish actors had been chiefly comedies, and nearly all of them—especially those by Goldfaden—contained many interpolated musical numbers. Gordin, a deep student and an avowed lover of his people both in Europe and America, realized the educational power of the drama and was the first of his race to write with the purpose of teaching rather than of merely amusing.

The first plays from Gordin's pen were not immediately popular. The theatregoers of the Ghetto rather resented their seriousness. But soon the plays awakened curiosity, then interest and finally sincere admiration. In the course of a decade Gordin has advanced in popular esteem from the position of an unwell-known reformer to that of the most distinguished dramatist of the Jewish stage in Europe. There is scarcely a week when one or another of his many plays is not acted in New York. Besides his dramatic work Gordin writes for many of the leading Hebrew publications in this country and abroad, and he lectures frequently before the Educational League and other Jewish societies.

The arrangements for the anniversary celebration have been made by a committee of one hundred prominent Jewish actors, professional men and merchants of the city. The programme is, beyond a doubt, the most elaborate that has ever been arranged in this country to do honor to a noted person of the theatrical world. On the evening of Nov. 10 a meeting, at which Professor Felix Adler will preside, will be held at the Hebrew Institute. Addresses will be made by Professor Adler, Gordin, and a number of prominent Jewish educators. On the following day (Monday) a performance of Gordin's Queen Lear, with Mrs. Liptzin in the title-role, will be given at the Windsor Theatre. On Tuesday evening, at the Thalia Theatre, a performance will be given of Gordin's God, Man and Devil. At both of these performances Gordin will be the guest of honor. On Wednesday Mrs. Liptzin will give a banquet to the dramatist, and on the three days following he will be similarly honored by the Educational League, the Thalia Theatre company, and the Committee of One Hundred.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

INQUIRER, Nashville, Tenn.: Annie Yeamans is the mother of Lydia and Jennie Yeamans.

A. P. T., Brooklyn: The office of Mrs. Fernandez is at 1440 Broadway, New York city.

D. N. W., Brooklyn: Apply to managers or dramatic agents.

U. I. L., Brooklyn: Howard P. Taylor's address is 1364 Broadway, New York city.

L. A. W., Newark, N. J.: Robert Drouot is playing the leading role in The Last Appeal.

H. P. S., Hartford, Conn.: Anna Held did not appear in The Girl from Paris.

R. A. F., Hamilton, O.: The address of Dick and Fitzgerald is 18 Ann Street, New York city.

BRADEN, Brooklyn: The original cast of Brian Boru was referred to.

P. A. T., Hollis, Va.: Write to Gates and Morange, 155 West Twenty-ninth Street, New York city.

Mrs. STOWELL: A letter addressed in care of THE MIRROR probably will reach the actress you mention.

P. P. Cleveland: Henry V. Donnelly, manager of the Murray Hill Theatre and its stock company, was formerly a member of the team of Donnelly and Girard.

H. M., New York city: 1. Thomas J. Keogh is appearing in The Gay Mr. Goldstein. 2. Arthur Maitland is a member of the Grand Opera House Stock company, Pittsburgh.

L. P., Denver, Col.: 1. William Courtney is still a member of the company supporting Hilda Spang. 2. See the "Dates Ahead" columns of THE MIRROR.

C. H., Arcola, Ill.: THE MIRROR does not know the whereabouts of the actress you mention. A letter addressed to her in care of THE MIRROR will be delivered or advertised.

R. A. P., Portland, Me.: Before using a copyrighted song in your play you should obtain the permission of the owner of the copyright. Otherwise legal proceedings could be instituted against you.

A. H. H., Catskill, N. Y.: Franklin Hall is a member of The Eleventh Hour company. THE MIRROR does not know the whereabouts of the other actors you mention. Letters addressed in care of this office probably will reach them.

J. C. J., Rochester, Minn.: Among the manufacturers of theatre chairs are Thomas Kane and Sons, Racine, Wis.; the Grand Rapids School Furniture Company, Grand Rapids, Mich.; and the Henderson Manufacturing Company, 68 Fifth Avenue, New York city.

R. W., New York city: Augustus Phillips, leading man of the Sponner Stock company at the Park Theatre, Brooklyn, was born at Ramapo, Ind. He started through the West at the head of his own company until five years ago, when he joined the Sponners, with whom he has been ever since.

F. C. C., Haverhill, Mass.: Robert R. Mantell is starring in a repertoire of classic plays. His company is as follows: M. W. Hanley, manager; Ed Shaw, advance agent; James McIlwaine, stage-manager; William F. Mooney, property man; Alfred H. Hastings, Mark Price, W. J. Bowen, E. M. Bowditch, Robert G. Stone, James Clinton, James McIlwaine, Marie Booth Russell, Minnie Monk, Ella Harmon, and Mary McGregor.

## THE PLAYERS' CHRONOLOGY.

October.

20. American debut of Benjamin Charles Intodan at Park Theatre, New York, 1871.

21. Birth of Mrs. G. H. Gilbert (Miss Hartley) at Rochdale, Eng., 1821.

Debut of Georgia Drew Barrymore at the Arch Street Theatre, Philadelphia, in The Ladies' Battle, 1872.

Death of Arden Smith, dramatist, in New York, 1897.

Men and Women produced at Proctor's Theatre, New York, 1890.

Birth of Margaret Mather near Toronto, 1859.

Birth of Jenny Lind at Stockholm, 1821.

Birth of James H. Stoddard at Barnaby, Eng., 1827.

22. Birth of Sarah Bernhardt in Paris, 1844.

New York debut of Agnes Robertson (Mrs. Dion Boucicault), 1883.

Metropolitan Opera House, New York, opened, 1883.

Debut of Edmund Simpson at the Park Theatre, New York, as Harry Denton in The Road to Ruin, 1899.

Captain Letterblair produced at the Lyceum, New York, 1891.

23. Death of Naume Oldfield, 1770.

Opening of the Bowery Theatre, New York, 1823.

24. Opening of the Queen's Theatre, Longacre, formerly St. Martin's Hall, 1867.

The Gaiety produced at the Olympic Theatre, St. Louis, Mo., 1893.

25. Birth of New York of Thomas W. Hume, 1822.

27. Birth of Boston of Richard P. Carroll, 1824.

















## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

The headline attraction is Papina, whose beautiful dances are sure to prove magnetic. Others are Frank Lincoln, Mr. and Mrs. Sidney Drew, Hal Davis and company, Macart's animals, the Quaker City Quartette, Harding and Ah Mid, Mlle. Olive, Dick and Alice McAvoy, Charles Leonard Fletcher, Maxwell and Dudley, the Maginley, the biograph and the stereopticon.

## Tony Pastor's.

James and Fanny Donovan are the week's leaders. Other numbers are provided by Cook and Sonora, Mr. and Mrs. Tony Farrell, Casey and Le Clair, Mr. and Mrs. Nell Litchfield, Hedrix and Prescott, Murtha and Leroy, the Waldron Brothers, Watson and Newton, Olla Hood, McKerver and Sandry, Frank Emerson, and the viagraph, not to mention George Evans, who figures as a special attraction.

## Proctor's Fifty-eighth Street.

Pilar Morin as Cho-Cho-San in Madame Butterfly continues her personal success and the surrounding beauties of the production are still the talk of New York. The curtain-raiser is Miss Last Beharal. Vaudeville holds attention between the presentation of the comedy and Madame Butterfly.

## Proctor's 125th Street.

Sadlow is the feature. His feats of strength are truly wonderful and he is a strong drawing card. The drama is The Baby Chase, with the curtain-raiser All's Fair in Love and plenty of vaudeville to interlard between the acts.

## Proctor's Fifth Avenue.

Nancy and Co. is the stock attraction. The performance at the Fifth Avenue is continuous, vaudeville being introduced in extra quantities to maintain the bill without stopping.

## Proctor's Twenty-third Street.

A Bachelor's Honeymoon is the comedy bill. There is vaudeville of excellent quality for presentation between acts, with Bianca Lyons as a favorite.

## Weber and Fields'.

The stock company remain in Holty Tolly and the interpolated travesties on Madame Butterfly and Diplomacy, with the house, as usual, pretty much sold out for the week. The Angles Sisters will rejoin next week, and before long a brace of new burlesques will be presented.

## Hartig and Scammon's.

Williams and Walker and their company remain for a second week in their last season's success, Sons of Ham.

## THE BURLESQUE HOUSES.

Dewey.—Weber's Delany Duchess company are billed for this week.

MINER'S BOWERY.—The Trocadero Burlesquers do the week's trick at this theatre.

LONDON.—Miss New York, Jr., is the announcement for the week.

MINER'S EIGHTH AVENUE.—Sam Devere's company remove from the Bowery for a week's stay.

OLYMPIC.—Howard and Emerson's company have gone uptown to revel in darkest Harlem until Saturday.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Macart's extraordinarily accomplished company of songsters, dogs and monkeys were headlined and made the biggest sort of a success. What they cannot do is not worth talking about, and the irresistible comedy of the baboon, that is allotted to the part side of the stage is hardly to be tied by any human actor that may be mentioned. This particular creature seems to possess a fine idea of pantomime, and his comicisms are wonderfully amusing. The many and varied stunts of his companion players kept the people in howls of laughter and a mass of marveling. Katherine Bloodgood, who had been ill the week before, sang very sweetly indeed and made herself a prime favorite. Her voice is an unusually true contralto, her method is thoroughly artistic, and her selections are capital. Joe Maxwell, cutwile of Maxwell and Simpson, assisted by a quartette comprising Albert C. Mora, David Williams, W. P. Dickson, and Arthur Carlin, offered a new specialty in which they were all supposed to be firemen amusing themselves by singing in the engine house, the turn ending with an alarm, one fireman sliding down a realistically drawn a brass rod through a trap as if he were in a hurry to get to the engine. It is a good act and the men sing in excellent style, but the ending might be made much more effective. It would seem. Al. Bellman and Lottie Moore presented their fine act, Master's Promise, which they have improved greatly and which is now easily one of the most enjoyable sketches in vaudeville. Mr. Bellman's splendid voice was heard to advantage in several songs, and Miss Moore's dainty dances were highly appreciated. Charlie Case, always entering with a wholesale assortment of new stories that all want well. He is one of the funniest men in vaudeville, in Charlie Case, and his quaint, half-apologetic manner makes his work all the more effective. He had a song or two, besides, in great favor, and the only objectionable feature of his act was that it had to end. The people would have liked to have three or four times as much of it. Hall and Blakey put in their diverting musical act and went out, as always, in their fashionable impersonations of "The Twentieth Century Burlesque." This is a first-rate turn that hits every part of the house unfailingly. The Ballads did a neat and effective comedy sketch that was warmly applauded. Forrester and Floyd contributed another good comedy sketch and went excellently well. Kennedy and Quattrone were popular in their comic juggling. Rita Mario played the violin with much skill, taste and finish, and came in for hearty commendation. The Martello crooned cleverly and fearlessly. Fred Fisher banjoed capably, and Koler and Mann

presented a rather unhappy specimen of German comedy. The biograph was on deck with some good new views and the stereopticon filled in the rest of the celebration. Big business.

TONY PASTOR'S.—Once again the redoubtable Nat M. Willis loomed large as the headliner at this place, where he is always welcome, and once again also he gave sundry new jests and parodies, all of which were hailed with joy. At only one performance of the week, it is said, did Willis fail to leave the stage with a big hand, and that was when, on Friday night, he chose to speak depressingly to one of the audience who laughed more than commonly loud. The people, according to report, did not appear to approve of the actor's policy in addressing a patron who had done no more than laugh with him, and the gallery contributed a few huzzas at the exit of the comedian. Jules and Ella Garrison scored notably in their clever travesty act, which is about the best of its sort since the vaudeville days of Charles J. Ross and Mahel Fenton. They are capital actors as well as real humorists, and their burlesques are as enjoyable as they are kindly satirical. Kelly and Violetta, long absent from town, offered their delightful singing specialty with the customary prosperity, another excellent act ably performed. Joie and Willie Barrows returned after being away for a month or so and captivated everybody with their songs and dances. Mr. Pastor has been making a perhaps unconscious effort recently to have each week in his bill one of the prettiest girls in vaudeville, and Joie Barrows was quite in line with her predecessors of the same variety in this department. The three Westons were others to make an early return, and they carried off a generous share of the approbation in their excellent musical comedy act. George Austin, billed now without his middle initial, E. made his usual big hit in his insane comedy wire act, which is about as funny as anything could be. He is still sacrificing many hats at each performance, and the rumor continues current that he is really retained by the best theatre owners as a good thing. The man who set out some time ago to compile statistics as to the number of hats consumed by Austin is said to have lost count and to have given up the job as hopeless. Vernon ventriloquized again with much success, and his five dummies provoked unbounded merriment. He keeps his material well up to date and offered a lot of new and true humor. The Pavette Sisters did songs, dances and acrobatics with admirable effect and drew forth hearty applause. Baily and Derron made a pronounced impression in their sketch, The Jailbird. Daily proving once more one of the ablest exponents of the George W. Monroe type of comedy. The others, all doing well, were Clark and Olinnes, McCone and Grant, Smir and Komer, Wilbur Ames, and the viagraph. Business big.

PROCTOR'S FIFTH AVENUE.—After its ramble over the Proctor circuit, Section A of the stock company returned and presented What Happened to Jones. Before the farce a very creditable offering in the shape of a fantastic playlet by Maribel Seymour, called More than Seven, was capably acted by Richard Vivian, Ralph Dean, Verne C. Armstrong, Bernadette Barlett, and Maribel Seymour. The vaudeville offerings were headed by the Mathews in their juggling act. The Irene Mackay Trio varied tunefully, danced cleverly and were decidedly popular with their audience by his marvelous feats of strength. Especially incomprehensible are his tricks of card bending, which seem quite impossible and bespeak a strength almost superhuman, although, as in all his work, shadow accompaniment these stunts with a truly remarkable air of ease and unconcern. Bianca Lyons came back to town to delight again by her notably admirable violin playing, in many ways more effective than that of any other vaudeville artist in like line. Her act is done with such grace and her charming presence and marvellous performance are gratifying indeed. C. W. Littlefield roared off his familiar imitations, and E. Foster, with his clever little dog, "Mike," was in high favor. The stereopticon had some Philippine war pictures that were of interest, and the biotechnoscope was as popular as ever. Large audiences.

PROCTOR'S FIFTY-EIGHTH STREET.—A detachment of the Proctor Stock company turned up in Turned Up and the Open Gate, seen a week earlier at the Fifth Avenue, from which theatre also Eugene Sandow removed to answer the Red Riders by his marvelous feats of strength. Especially incomprehensible are his tricks of card bending, which seem quite impossible and bespeak a strength almost superhuman, although, as in all his work, shadow accompaniment these stunts with a truly remarkable air of ease and unconcern. Bianca Lyons came back to town to delight again by her notably admirable violin playing, in many ways more effective than that of any other vaudeville artist in like line. Her act is done with such grace and her charming presence and marvellous performance are gratifying indeed. C. W. Littlefield roared off his familiar imitations, and E. Foster, with his clever little dog, "Mike," was in high favor. The stereopticon had some Philippine war pictures that were of interest, and the biotechnoscope was as popular as ever. Large audiences.

PROCTOR'S 125TH STREET.—Madame Butterfly was the chief attraction of the bill. Pilar Morin in the title-role was again artistic, charming and dramatic. Her Last Beharal was another of the offerings of the stock company. The vaudeville department showed Les Ramones, a character comedienne of very considerable talent; Frank Emerson, who was joyously billed as a "home soloist," and appeared to be worthy of a higher salary than a humorous infomance would warrant; Viola was excellently coordinating in her contortions to satisfy the most exacting; Van Kamp's magic was stereotyped; Ted and Lantille came up to the comedy sketch requirements, and Edward Clark was successful with his monologues. Commentary Sergeant W. J. Potter, U. S. A., was responsible for some excellent Philippine war views, and the biotechnoscope's tireless efforts were appreciated. Good houses.

PROCTOR'S TWENTY-THIRD STREET.—A division of the Proctor Stock company presented My Friend from India, which is reviewed in another part of the paper. The farce was preceded by a curtain-raiser called The Sweetest Story, which failed to demonstrate any particular sweetness, color or humor. It was suitably acted by Clarence Fleming and Florence Lintina. The vaudeville end of the bill was well looked after. Harry Brown gave his clever comedy stunts. Adelaide Leeds sang very sweetly and with considerable unction. Carrie Graham offered a fine Hopkins monologue, some of which was popular with the audience. The Willard Sisters were in favor with their songs and dances. The travel views were on hand and the biotechnoscope offered some new pictures. Business big.

WEBER AND FIELDS.—Crowds assembled to cheer the genial comedian-managers and their wondrous clever company in Holty Tolly and its accompanying burlesques. For his first evening after arriving from Europe, Mr. Henry Irving dropped in to see this entertainment, and found, of course, that there wasn't a vacant seat in the

house. The officials hustled around, however, and placed a chair in an aisle so that Mr. Henry should not be disappointed. And he enjoyed the whole performance hugely, going back to congratulate the actors in their dressing-rooms. Business at Weber and Fields' is limited only by the immovability of the walls.

HURTIG AND SHAMON'S.—Williams and Walker's Comedians in The Sons of Ham played to record-breaking business last week. A large company of competent negro historians surrounded the stars and ably assisted them in their spectacular, comic and melodic efforts. By reason of the hit made by the attraction they stay for another week.

## The Burlesque Houses.

Dewey.—The Broadway Burlesquers entertained large audiences last week.

MINER'S BOWERY.—Sam Devere's company diverted lower East Side attention with prosperous results.

LONDON.—Howard and Emerson's company gave the programme seen a fortnight earlier at the Dewey.

MINER'S EIGHTH AVENUE.—The Majestic amused generous delegations of the West Siders.

OLYMPIC.—The Victoria Burlesquers provided the week's entertainment in uttermost Harlem.

## VAUDEVILLE IN AUSTRALIA.

John Plummer writes from Sydney, N. S. W., Sept. 11: There is a boom in the Australian variety business. A few years ago variety entertainments were generally given in second or third-rate halls, the first portion consisting largely of burnt-cork business. Now they are in the possession of the most beautiful theatres in the country, the changes being initiated by Harry Richards who he secured possession of the Sydney Garrick and renamed it the Trovill. The Australian variety theatre differs from many places of its class in other parts of the world by reason of an alcoholic liquors or smoking being permitted. The first part now consists of a tastefully arranged scene, with a large company in fancy dress picturesquely grouped, and a couple, sometimes a quartet, of old men with blackened faces and conventional swallow-tails. In the second half each performer has the stage to himself. There is no chairman, no posting of numbers, nor are any fees charged for programmes or attendance. Matinees are given on Wednesdays and Saturdays, and are largely attended by suburban residents. Among the latest attractions at the Sydney Trovill were Marie Lloyd and Alec Hurley, the present bill of fare including the names of Austin Budd, Soledad, Daisy Harcourt, Ted E. Box, Edgar Granville, Milla Lascaris, the Diamond Dan, and other British favorites.

Mr. Richards has two other variety theatres also, the Melbourne Opera House, a magnificent building, and the Adelaide Trovill. At the former Marie Lloyd and Alec Hurley are playing a few nights preparatory to returning to London, other attractions being Professor De Wyma, John Coleman, Tilly Dwyer, Carleton and Bettina, the Duval Sisters, the Dan Le Monte Troupe, and Adelaide Libera. The leading members of the Adelaide Trovill company are Amabeline Williams, Blanche Kirk, and Frank Lee. In connection with American and European engagements, Mr. Richards has made arrangements with Mr. Dix of Auckland, N. Z., whereby they can be extended to include New Zealand. The Davitts were among the first to avail themselves of the facilities thus afforded.

At the Sydney Empire (formerly the Standard), John Fuller, formerly connected with the New Zealand variety season, has firmly established himself, his latest being that while the entertainments provided by him are bright, sparkling, and attractive, they contain nothing vulgar or objectionable. His company includes Charles Penning and George Deves, Frank Berkeley and Edith Deves, the Bellas, Robert West, Bettie Smith, Kalliderson, Dorcas Carthy, and others. American variety artists have not, as a rule, been overpopular in Australia, and no wonder considering that most of them represented characters quite unobtainable in ordinary colonies. That Australians, however, are only too ready to welcome rare talent from the States is shown by the success of the Lee and Rial's company at the Sydney Palace, where the programme has remained unchanged for about a month, and seats have to be secured in advance. The great success of the company has been achieved by Josephine Gassman and her pichannina, who have become wonderfully popular with Sydney people. The whole of the company has been from America, and their success is decided that James H. Love, the manager, is arranging for a continuous stream of novelties from New York and elsewhere. He has secured a two-year lease of the Melbourne Bijou, formerly occupied by Harry Richards; and will shortly have a theatre in Adelaide, which, with the Sydney Palace, should enable him to offer good terms to first-class American artists.

## THIRTEEN COMBINATION BEATEN.

Bobby Manchester's beauty company, the New York Stars, on Trale No. 12, with cars numbered 13 and 413, was on the way to Philadelphia on Oct. 12. Jack Burke gave a most graphic account of the thrilling railroad ride. The limited was half an hour late and the engineer was trying to make up lost time, going at increased speed. About a second or so beyond the usual time division, when suddenly the shrill shriek of the whistle was heard and it was plain that something was going to happen. McIntyre, of McIntyre and Rial, who evidently had been there before, cautioned the members of the company to brace themselves in the seats, and not a moment too soon, for in an instant the crash came. However, through the prompt action of the engineer, the air brakes and the hand of Providence, the two cars containing the company remained on the track, having broken loose from the rear of the train, and the engine and forward cars crashed into a wrecking train, demolishing and derailing nearly the entire outfit. To the superstitious it would seem to be inviting accident to be in any way associated with the combination of the "unlucky 13," as much in evidence on this train, but what is now delighting Jack Burke is the fact that the cars, Nos. 13 and 413, should have fortunately broken loose and thus the company were saved from possible death or injury. Just to make another 13, the company had with it 13 special pieces of baggage.

## TONY FARRELL LOSES A YACHT.

Tony Farrell made the pathetic mistake of lending on Saturday his particular pride and delight, yacht Sophie 2, which is so well and joyously known to many of the summer colonists at St. James, L. I. The luncheon was Richard Dilliver, brother to Van Rensselaer Wheeler, who is a good sailor and, happily, an excellent swimmer. Mr. Dilliver and the boat were overtaken by the violent storm that struck all this section on Saturday afternoon, and the yacht, becoming unmanageable, went ashore on the rocks near St. James. The waves broke over the stranded craft, and Mr. Dilliver, seeing that there was no hope of saving her, leaped overboard and swam for shore, eventually reaching a safe place after nearly freezing in the chill waters and being offtime in imminent peril of death. Mr. Farrell is pretty much depressed by the accident, for the Sophie 2 is a total wreck. But he means to have a new boat when the robins nest again, and this time, he says, the good ship will be insured.

## JULIUS WITMARK TO BE MARRIED.

Julius Witmark, of the music publishing firm of M. Witmark and Sons, will be married on Nov. 5 to Carrie J. Bowring at the Somerset Hotel, Boston, Mass. Cards of invitation are out.

## ACTOR AND AUTHOR.



Photo by Feinberg, N. Y.

The above portrait is the likeness of Will M. Crosby, actor and author. When a Minxman man asked him for some autobiographical material, a week or so back, he retorted laconically and concisely, "Oh, I was born up in New Hampshire quite a while ago, have acted some, and written quite a few sketches—that's about all." When one takes into consideration the fact that Mr. and Mrs. Crosby (Blanche Dayne) are looked upon as among the best drawing attractions in vaudeville, and that Mr. Crosby is responsible for the authorship of thirty-three sketches now being played in vaudeville, one is inclined to believe with him that "that's about all," and it seems reasonable to suggest that it's a pretty good deal of a sufficiency.

## RETURN OF ADELAIDE HERRMANN.

Adelaide Herrmann returned to this city from Europe last Friday, after having played a successful four weeks' engagement at the Wintergarten, Berlin. Madame Herrmann took with her the elaborate and costly settings that she uses in her act, A Night in Japan, but was unable to use them on the Wintergarten's revolving stage. She appeared in a simple wood set and was billed as the "Queen of Magic." Her work was highly praised by the Berlin papers, and she received a letter of commendation from Carl Rosenfeld, formerly manager of the Lilliputians. Madame Herrmann made a short visit to Paris, where she received an offer to appear at the Casino de Paris, that she was obliged to decline because of contracts previously made in this country. For the same reason she could not accept an offer for the Trovill and Orchard Music Hall, London, though the salary was, it is said, the largest ever offered a single performer there, with the exception of Dan Leno. She arranged, however, to appear at the London Hippodrome, opening in June. She will sail for England May 20, devoting herself in the meantime to a tour of the vaudeville houses here. Her season began at the Grand Opera House, Philadelphia, yesterday. Madame Herrmann has some new lifelines that she is introducing in A Night in Japan.

## FLETCHER BACK EAST.

Charles Leonard Fletcher has completed a remarkably successful tour of thirty-five weeks in the Western vaudeville theatres and is back again with an entirely new monologue. He is at Keith's Union Square this week. Fletcher has played continuously for fifteen months without a losing week and has used three distinct acts during this period, thus proving his commendable enterprise and originality. He seems to have firmly established himself as a popular favorite from the Atlantic to the Pacific. Mr. Fletcher is one of the very few legitimate actors who have won permanent success in vaudeville and who like it well enough to remain. There is nothing conventional about Mr. Fletcher's act and he keeps it fresh and up-to-date by constantly adding new material from his own pen. He is an ex-newspaper man and knows how to write entertainingly.

## VAUDEVILLE JOTTINGS.

Diana, the American mirror dancer, who has been in Europe for a year, has proven a big card everywhere she has appeared, and her manager, A. W. Brady, has returned contracts for every engagement that she has played. From Berlin they go to Rome and Naples for November, and for December to Budapest.

J. W. Harrington has arrived in New York, having closed a season of three months in the New England theatre.

Bryan and Madine, in their new acrobatic act, opened on the Orpheum circuit at Kansas City, Oct. 12.

James E. Bone and Margaret Ferguson were headlined last week at the Orpheum, Utica, N. Y., and closed a hit.

W. E. Webster's American Burlesquers, at the People's Theatre, Cincinnati, last week, proved more than satisfactory to both the house and traveling manager as regards the financial end of the matter. The N. E. O. sign was in evidence at nearly every performance.

Charles Leonard Fletcher opened on the Keith circuit in Philadelphia last week, and his new monologue scored a hit. He is keeping his act up to date, having added within a month three new songs, and a new act. Fletcher's act, Admiral Selby, and Richard Randall in his latest sketch, Madam Bonaparte.

The three Sisters Fanchonelli are in their sixth week at Max's Garden Theatre, Buffalo, doing their specialty. They have become very popular with the Buffalo audience.

The Chicago Lady Quartette commenced their Continental tour at the Boston Theatre, Broadway, on Oct. 1. For the past forty weeks they have featured on the Boston Theatre circuit, covering England, Scotland, and Ireland.

The Three Lily's new act, A Study in Rape, has made a hit, as they are booked as head features for the Knickerbocker Club, Oct. 24, and Academy of Music, Oct. 25.

Los Angeles is to have a new vaudeville playhouse, the Casino Theatre.

The new Folly Theatre, Brooklyn, under the management of Richard Hyde, opened last week with a strong vaudeville bill headed by Sam Lewis and Sam J. Ryan as the stars. They are undelivered for this week as special features.

Robert Madison, known to vaudeville as the "New York strong boy," has been in the hospital in St. Paul for some weeks. Through the kindness of Margaret L. E. Beck, of the West, who has promised him with a railroad ticket to Chicago and money for expenses, he has been enabled to leave for that city to join friends and undergo an operation.

At the request of Managers Wilmer and Orpheum, Utica, N. Y., and Mrs. Joseph E. Adams have deferred their Utica engagement from this week to next, and are now at the Eden Palace, this city.

Irma La Thor made greetings to Tom Mixson from the Berlin Wintergarten.

A testimonial performance to Irvin Marks will be given at the Murray Hill Theatre on Nov. 1.

Maudie Aubrey has made a double success in the principal role of Fiddlers Three in Berlin, where she will remain for five weeks before beginning a tour of the Kohl and Casino circuit.

Prior to their departure for the West, the Sisters Hawthorne were given a farewell dinner by Edna Hamilton. Besides the sisters and the ladies there were present Mr. L. Walker, of the N. E. "Mirror."



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# TOUR OF THE WORLD'S ENTERTAINERS

UNDER THE DIRECTION OF HENRY LEE AND J. G. RIAL

Success! Success! Success!

ALL RECORDS BROKEN.

READ WHAT THE AUSTRALIAN PRESS SAYS:

Enthusiastically received by an overcrowded house. Perfectly stimulating. There can be no doubt that THE WORLD'S ENTERTAINERS have a long and successful career before them.—SYDNEY DAILY TELEGRAPH.

Crowded and obviously delighted audience. That the enthusiastic applause bestowed upon the performers was fully merited will be cheerfully admitted by every member of the audience. Every turn serves to heighten the effect of the other. Compliments in two distinct features. It is made up of all star turns, and each contribution is better than most Vaudeville business yet done in Sydney.—SYDNEY MORNING HERALD.

The Palace Theatre has never seen such large and enthusiastic audiences as those that have welcomed THE WORLD'S ENTERTAINERS. The show from Alpha to Omega is brilliant. It marks a new era in Australian Variety entertainment.—SYDNEY TRUTH.

Received with burlesques of applause. Each performer scored a hit, the general opinion seemed to be that the coming of this highly talented Company is a good thing for Sydney, and the hundreds that were turned away because the Theatre was too full to hold them, missed a performance which has not been equaled in this city for many years.—SYDNEY STAR.

Seldom, if ever, has so crowded a house been seen. Much was expected, and there was not the slightest

tinge of disappointment. They are all stars. The applause was simply deafening, the freshness and cleverness of the performance bringing about that result. With a show kept to this standard, Messrs. Henry Lee and J. G. Rial may consider themselves assured.—SYDNEY NEWS.

Every act made a hit.—THE REFERENCE.

Every performer a star, every item a success. Opened the eyes of the public as to the possibility of the Variety business. A huge audience greeted the Company, and applauded each turn until from sheer tiredness it could applaud no more. It will only be necessary for Messrs. Lee and Rial to keep their Com-

pany to its present level to establish an incontestable position in Sydney.—SYDNEY SPORTSMAN.

A seat is out of the question. A new and sparkling show. They are all stars.—CORRESPONDENT MELBOURNE PUNCH.

Fresh and unusually varied performance.—SYDNEY BULLETIN.

A thronged house. Caught on from the beginning.—SYDNEY MAIL.

The management of THE WORLD'S ENTERTAINERS guesses it has made a hit and what is more, it guesses quite correctly.—SYDNEY SUNDAY TIMES.

Palace Theatre, Sydney, August 10th to Nov. 1st, 1901.

Bijou Theatre, Melbourne, Nov. 23d, 1901, to Feb. 15th, 1902.

A SECOND COMPANY FOR AUSTRALIA NOW FORMING HEADLINERS ONLY ENGAGED.

Apply to RICHARD PITROT, Sole Representative, care "Dramatic Mirror."

MESSRS. LEE &amp; RIAL HAVE SECURED THE FOLLOWING THEATRES ON LONG LEASES:

PALACE THEATRE, SYDNEY, N. S. W.

AND

BIJOU THEATRE, MELBOURNE, VICTORIA.

The Handsomest Theatre in Australia.

The Most Popular House in Melbourne.

HENRY LEE and J. G. RIAL, Sole Lessees.

General Manager, JAS. H. LOVE

Cable Address "TYRAS," Sydney.

The Popular Legitimate Star  
and Vaudeville Comedian,

CHAS. LEONARD

FLETCHER

Always Presenting Something  
NEW in a—

Monologue.

20 to 25 Minutes in One.

Always Working! Why?

He is Energetic! Original! Refined! Artistic!

Popular from Atlantic to Pacific!

Record: 15 Consecutive Months—not a losing week.

Just completed 35 weeks in the West! Back again on KEITH Circuit! Last week, Phila., on at 2:30 and 9:30.

Keith's Theatre, Providence, R. I.

"Fletcher's Monologue is unique in conception and highly entertaining in presentation, and surpasses others in its variety and novelty."—News, Oct. 2, 1900.

The Orpheum, San Francisco.

"Charles Leonard Fletcher made his Pacific Coast debut at the Orpheum yesterday and proved one of the most brilliant monologists in vaudeville. His work evinced a high degree of mentality and talent. The public welcomes such a man, who draws widely away from the run and stereotyped methods of the 'man with the monologue.'"—Examiner, July 15, 1901.

Those who are on the anxious and curious seat can go 'way back and stand up!

This Week: Keith's Union Square Theatre.

"JESS" DANDY

Always an original entertainer.

This week, Keith's, Providence, R. I.

Permanent address, Tremont, N. Y. City.

DOLAN and LENHARR

Slipping along in a most jolly fashion—thank you.

HYDE'S COMEDIANS, on route.

VERNON THE VENTRILOQUIST

"Most effective."—N. Y. Clipper, Oct. 19.

Say, laste weak we wuz inturrued inn the Wustur Gayzet, no, this wuz weak B4, as wee plaide Pastur laste weak, Sundi 4 laste att Mittropplis 4 Vion an Homanna, laste Sundi the Doocy, Morris batted us, geas it's a pore acct.

"JOE"

KEOUGH and BALLARD

EN TOUR WITH THE REILLY AND WOOD SHOW,

PRESENTING

The LEGITIMATE vs. The VARIETY.

In preparation—THE SPICE OF LIFE.

Reading, Pa. Mr. Chas. J. Stine and Miss Olive Evans

Matinee

Big

Night

Bigger.

MA'MA'S NEW HUSBAND.

"I would advise you to play return dates everywhere."

JOHN D. MISHLER

JOSEPHINE GASSMAN

Josephine Gassman and her husband, Bill and Irene, around the greatest enthusiasm of the evening. The lady sang her opening song with much dramatic force and expression, and the second was a crooning song, belted, reminiscent of mother children to bed. In this the picture was exposed, and when they led on in their attire the effect on the house was electrical. The boy carried a white chicken, and the action of both was productive of much laughter.

When the scene changed to the interior of a cottage, and the bed collapsed beneath the children, the far was that and Susan. Another song in which the children assisted was equally worth remembering, and the turn, which is one of the most novel, as well as the most artistic witnessed here, proved an immense success.—EVERING NEWS, Sydney, Australia, Aug. 12, 1901.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

THE  
Sisters Hawthorne

NELL

LOLA

"Fight for the girl you love"

Will be a magnificent production.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

EDDIE GIRARD and  
JESSIE GARDINER

Time all filled in Vaudeville.

Permanent address 363 W. 121st St.

"THE CHATTERING CHUMS"

Harry LINTON and McINTYRE Lelia

Specially engaged for the night comedy roles in George W. Munroe's farce, "Mrs. B. O'Shanghany."

NOTICE.

Miss Nellie O'Neil

Will close with Miner &amp; Van Osten's "Devil's Daughter" Co. Nov. 2nd, and will be

AT LIBERTY TO ACCEPT VAUDEVILLE ENGAGEMENTS.

Address all communications to BILLY B. VAN, en route. Devil's Daughter Co.

MR. and MRS. JIMMIE BARRY

OUR NEW ACT.

Utica, N. Y., this week.

HAPPY FANNY FIELDS

Now invading Provincial England.

The Star Feature of Mass and Thuringia Tours.

Until Dec. 23, 1901.

"A fellow of infinite jest."

JAMES J. MORTON

General Manager

THE LAFAYETTE SHOW,

N. Y. Casino, N. Y.











**VALDEVILLE**

Wills and Beecher, Corbly and Burke, Five Sunbeams and Larry Crane. Al. Raver's co. 11-22.

CHARLES N. PHELPS.

ST. PAUL, MINN.—Star (Miller and Wittie) Inc. owned by H. H. Slater, manager: The High Endless Road, the Musical 15-18; The Little Girl and the Little Battle Vardier, Howe and Scott; Abbie Cadogan, Dan Deavenport and Diana and Nelson, The Immortal Maiden 20-22.

GEORGE H. COLGRAVE.

MINNEAPOLIS, MINN.—The Immortal Maiden gave an excellent performance to large business at the Denver week of 15. Girls: Gustavine, Mortimer and Marie, and the Musical 15-18; The Little Girl and the Little Battle Vardier, Howe and Scott; Abbie Cadogan, Dan Deavenport and Diana and Nelson, The Immortal Maiden 20-22.

F. C. CAMBERLIN.

SAN FRANCISCO, CAL.—Vanderbilt is always

in a timely and Nelson Lewis, Omar and Delmore, Astell and Astell, and May Walsh.

**RICHMOND, VA.**—Bison (Jake Wells, manager): The star bill of the season attracted a R. O. 14-19. Weber and Fields' co., presenting The Gun Curfew, was the bill. The Bison Musical Comedy co., with the populars and Mary Marble, in A Stranger in New York 27-32.

**WILMINGTON, DEL.**—Dockstader's Theatre (W. J. Dockstader, manager): May Westworth and co., Dan Gracy and Ada Burgett, the Monte Miro Truops, Vano and Arvo, Richards, Short and co., Merritt and Beaudie, and Winifred Stewart 14-19. Last season.

**WORCESTER, MASS.**—Park Theatre (Glen and Wilton, managers): Eddie Oliver and Jessie Gardner, Dorothy Swille and co., Collins and North, the De Lauro Brothers, Omar and Delma, Fields and De Lauro, and the Little Fools 14-19; business first class.

**WEST SUPERIOR, WIS.**—Gen Theatre (W. R. Campbell, proprietor and manager): Week 14-19: Percy and Wilson, Maude Curtis, Imogene McHenry, Mattie Kelly and Silver, Mart Williams, and stock.

**SYRACUSE, N. Y.**—Bantrol Theatre (H. S. Robinson, manager): Deane and Leuker, Mr. and Mrs. Jimmie Barry, the Fernal Brothers, the Fraser Truops, Ernest Rock, Allen Leach, Galland and Mr. and Mrs. J. H. 14-19.

**LOS ANGELES, CAL.**—Orpheum (Eric Pollack, manager): Feb 7-12: Dorothy Martin, Press Hildner, the Parson Brothers, Mr. and Mrs. Karay, Stella Lee Marsh and Bartella, the Miles Delmore and co., and the 14-19.

**YOUNGSTOWN, O.**—Park Theatre (John P. Hill, manager): Bill 14-19 included the Tangle, the Broadway Trio, Dolphin, and Leon and Addie; business good.

**UTICA, N. Y.**—Orpheum Theatre (Wilmer and Vincent, managers): Good bill week 14-19 included Percy and Granger, Rome and Ferguson, Little Allen, Fidelity Carter, Raymond and Gaverly, Fisher and Clark, Farmer's dogs, and the vitagraph; business excellent.

**FITCHBURG, MASS.**—Whitney Opera House (George H. Whitney, manager): Vanderbilt 7-12; fair but good. Bill 14-19 included the Tangle, the Broadway Trio, Wood and Ray, Eddie Harvan, Katheryn Harris, Gilbert's acts, and the vitagraph.

**ROSFORD, VA.**—The Granby (Jake Wells, proprietor, Eric Wells, manager): A Stranger in New York 14-19. With the Orion as the star. Capacity business. The Lafayette 14-19.

**MADISON, WIS.**—Vanderbilt Theatre (Oscar Neefe, Jr., acting manager): Cleon Dean co., Catalin and Nell, the Famous Lo Mann Family, Baby Gaudy, and J. Warren Kane 14-19. Business good.

**READING, PA.**—Bison (Underberg and Brownell, managers): The Tangle, the Broadway Trio, the Uptons attracted large houses 14-19.

**MILFORD, MASS.**—Palace Theatre (Wm. Delano,

**ARENA.**

**CHARLESTON, S. C.**—Wallace's Circus 14; excellent shows; good performance. Buffalo Bill's Wild West 25.

**SILVER CITY, N. H.**—Morris and Brown's Trained Animal Show 10; good performance; large crowds.

**SOUTH PALESTINE, I. T.**—Ringler Brothers' Circus 12; crowded tents; performance fair. A number of dwelling houses were burglarized during the parade.

**NAVASOTO, TEX.**—Forspach and Sells' Circus 9 to largest crowds ever seen at a circus here; every one pleased.

**MONTVILLE, ALA.**—Buffalo Bill's Wild West 13 to 2,500 people in the afternoon and 7,000 in the evening; excellent show.

**AUSTIN, TEX.**—Forspach and Sells' Circus 10 to S. K. G.; excellent show.

**PINE BLUFF, ARK.**—Sells and Gray's Circus 4; well liked tents; good performance.

**COLUMBIA, TENN.**—Buffalo Bill's Wild West 15; pleased large crowd. Gentry's Dog and Pony Show 15.

**ALEXANDRIA, VA.**—Walter L. Male's Circus 10; large crowds; very good performance.

**KNOX, IA.**—Morris' Dog and Pony Show 14; fair business; good show.

**BRENNAN, TEX.**—Forspach and Sells' Circus 11; immense business; excellent performance.

**MACON, GA.**—Gentry Brothers' Dog and Pony Show 10; large crowds pleased. Buffalo Bill's Wild West 22.

**ACUFGA, GA.**—Gentry Brothers' Dog and Pony Show 22; good performance and business. Wallace's Circus 16; clever performances; packed tents. Buffalo Bill's Wild West 25.

**SPARTANBURG, S. C.**—Wallace's Circus 5; pleased two immense crowds.

**OKLAHOMA CITY, OKLA.**—Ringler Brothers' Circus 8; packed the tents in the afternoon and did fine business; excellent show.

**LITTLE ROCK, ARK.**—Ringler Brothers' Circus 14 to immense crowds; performance fine. Fawcett Bill's Wild West 21.

**COLUMBIA, TENN.**—Buffalo Bill's Wild West 12; fine performance; good business. Gentry's Dog and Pony Show 15 to capacity of tent; excellent performance.

**NOTE.**

While the Wallace Circus was being unloaded at Spartanburg, S. C., Oct. 4, a large wagon ran over and seriously injured a young woman, Susan and Philip, her attorneys, entered suit against the circus for \$25,000 damages. Attachment proceedings were in made and the treasurer of the circus deposited a bond of \$30,000 for the measure of the circus deposited a bond











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